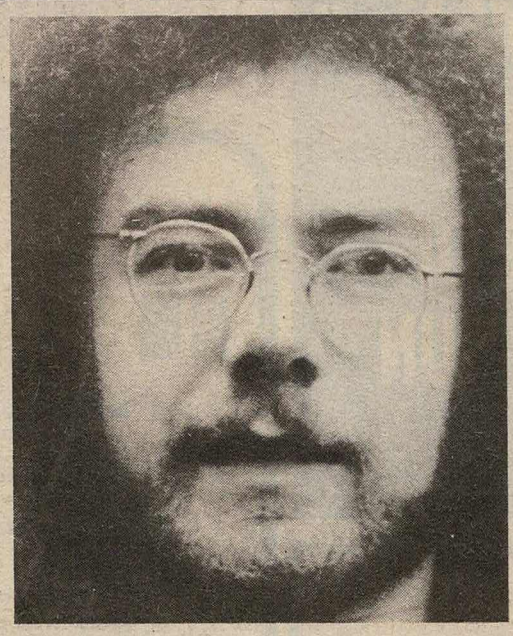
AUSTRALIA 20c NEW ZEALAND 15c S. AFRICA 20c BELG. B.Fr. 11.00 DENMARK Kr. 1.85 FINLAND F.M. 0.80 FRANCE N.F. 1.40 GERMANY D.M. 0.80 HOLLAND Fl. 0.70 NORWAY Kr. 1.80 SWEDEN Kr. 1.75

20 YEAR CHART SOUVENIR

See details back page

NEW MUSICAL EXPRESS

October 28, 1972 U.S./Canada 50c 6p.



CRIMSON
26 dates

THE NEW-LOOK King Crimson next month begin a 26-date tour of Britain — marking the debuts with the band of ex-Yes drummer Bill Bruford and ex-Family bassist John Wetton.

Full details are inside together with other news on Joe Cocker —"I've been victimised by Australia", he told NME — and details of a new Groundhogs tour.

JEFF BECK

CASSIDY TOUR

DAVID CASSIDY HAS been signed for an "extensive" concert tour of Britain next spring by promoter Robert Paterson.

Details are on page 3.

This will be the first shows given in this country by Cassidy — now a phenomenal attraction for thousands of fans — and the roadshow will take in major provincial towns and cities in addition to at least one London appearance.

Cassidy's "Cherish" album and his "How Can I Be Sure" single are both No. 1 in this week's NME charts.

SLADE SABOTAGE

SLADE'S NODDY HOLDER injured his left arm during a gig in Brussels last Sunday, when a brick was thrown at the band. He also slipped down steps when leaving the stage and injured his left leg. This happened after power-lines blew and equipment went dead during Slade's act — allegedly caused by sabotage. They were forced to leave the stage until power was drawn from an outside source.

PAGE INDEX

CHARTS 2
NEWS 3-4
JEFF BECK 4-5
GEORDIE 5
UNDER THE INFLUENCE: RAY JACKSON; CHILDREN OF THE REVOLUTION 6
JACKSON FIVE, BLACK SABBATH 8-9
GARY GLITTER 10
IMPORTS 12
ALBUMS 12, 13, 14
CASSETTES 14
SINGLES 17
LT. PIGEON, MANASSAS 18-19
BEATLES 20
WHAT'S ON PULLOUT 21
208 TIMES ..... ??
THIS IS AMERICA, NEIL DIAMOND 38-39
CHAIRMEN OF THE BOARD, MELANIE 40-41
FOCUS 41
SOUL, MAN 42
FOLK, HUMBLE PIE 44
ROLL 45
STUDIOS 46
NATURAL ACOUSTIC BAND 47
HENDERSON DALRYMPLE, BREAD 48
PLAYIN'IN THE BAND 49
CROSSWORD, SHOP, JUNKYARD ANGELS 50
NEWS EXTRA 51
BLUES, GASBAG 55
TEASERS 56

No. 16 **ELMO JAMES** No. 16
by CHAIRMEN OF THE BOARD
on Invictus 524

THE HOUSE OF THE RISING SUN
by THE ANIMALS on RAK RR1

KPM GROUP, 21 Denmark St., WC2. 01-836 3856

ADVERTISING FEATURE

LONDON'S

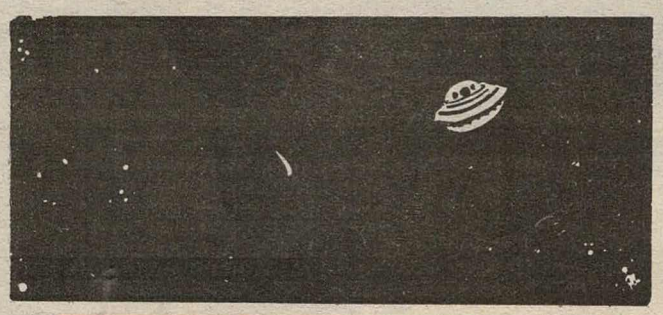
ALTERNATIVE CHART

1 WHO CAME FIRST ..... Pete Townshend
2 CATCH BULL AT FOUR ..... Cat Stevens
3 RISING ..... Mark Almond (Import)
4 SUPERFLY ..... Curtis Mayfield
5 BUSTING OUT ..... Pure Prairie League (Import)
6 CLOSE TO THE EDGE ..... Yes
7 LOUDON WAINWRIGHT THIRD ALBUM (Import)
8 HEADS ..... Osibisa
9 ALL THE YOUNG DUDES ..... Mott The Hoople
10 ONTINUOUS PERFORMANCE . Stone The Crows

All London's alternative chart albums can be obtained from:

ONE STOP RECORDS & TAPES LIMITED

40 SOUTH MOLTON ST., W.1. (01-629 4200)
97 DEAN ST., W.1. (01-437 9559)
2 THE SQUARE, RICHMOND (01-940 2029)



FIVE YEARS AGO

5 YEARS AGO Week ending October 25, 1967

1	1	MASSACHUSETTS ..... Bee Gees (Polydor)
2	2	THE LAST WALTZ. ..... Engelbert Humperdinck (Decca)
3	3	HOLE IN MY SHOE ..... Traffic (Island)
10	4	BABY NOW THAT I'VE FOUND YOU .... Foundations (Pye)
7	5	HOMBURG ..... Procol Harum (Regal-Zonophone)
5	6	THERE MUST BE A WAY .... Frankie Vaugham (Columbia)
12	7	ZABADAK! Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
6	8	THE LETTER ..... Box Tops (Stateside)
4	9	FLOWERS IN THE RAIN ..... Move (Regal-Zonophone)
9	10	FROM THE UNDERWORLD ..... Herd (Fontana)

TEN YEARS AGO

10YEARS AGO Week ending October 25

1	1	TELSTAR ..... Tornados (Decca)
2	2	THE LOCOMOTION ..... Little Eva (London)
4	3	SHEILA ..... Tommy Roe (HMV)
5	4	RAMBLIN' ROSE ..... Nat Cole (Capitol)
3	5	RAIN UNTIL SEPTEMBER ..... Carole King (London)
8	6	VENUS IN BLUE JEANS ..... Mark Wynter (Pye)
11	7	LET'S DANCE ..... Chris Montez (London)
—	8	LOVESICK BLUES ..... Frank Ifield (Columbia)
6	9	YOU DON'T KNOW ME ..... Ray Charles (HMV)
10	10	WHAT NOW MY LOVE ..... Shirley Bassey (Columbia)

15 YEARS AGO

15 YEARS AGO Week ending October 25

1	1	DIANA ..... Paul Anka (Columbia)
5	2	LET'S HAVE A PARTY ..... Elvis Presley (RCA)
2	3	THAT'LL BE THE DAY ..... Crickets (Vogue-Coral)
3	4	TAMMY ..... Debbie Reynolds (Vogue-Coral)
4	5	LOVE LETTERS IN THE SAND ..... Pat Boone (London)
9	6	WANDERING EYES ..... Charlie Gracie (London)
6	7	ISLAND IN THE SUN ..... Harry Belafonte (RCA)
10	8	REMEMBER YOU'RE MINE ..... Pat Boone (London)
13	9	TEDDY BEAR ..... Elvis Presley (RCA)
16	10	WHOLE LOTTA SHAKIN' GOIN' ON Jerry Lee Lewis (London)

NME CHARTS

BRITISH SINGLES

(Week ending Tuesday, 24th October, 1972)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
1	1	MOULDY OLD DOUGH Lieutenant Pigeon (Decca)	6	1
8	2	DONNA .....10 c.c. (UK)	4	2
6	3	IN A BROKEN DREAM Python Lee Jackson (Young Blood)	4	3
3	4	YOU'RE A LADY Peter Skellern (Decca)	5	3
9	5	ELECTED Alice Cooper (Warner Brothers)	4	5
5	6	BURNING LOVE Elvis Presley (RCA)	5	5
2	7	I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK 'N' ROLL) ..... Gary Glitter (Bell)	5	2
22	8	CLAIR ..Gilbert O'Sullivan (MAM)	2	8
4	9	WIG WAM BAM ....Sweet (RCA)	7	4
7	10	HOW CAN I BE SURE David Cassidy (Bell)	7	1
19	11	GOODBYE TO LOVE Carpenters (A&M)	3	11
11	12	JOHN, I'M ONLY DANCING David Bowie (RCA)	5	11
14	13	THERE ARE MORE QUESTIONS THAN ANSWERS Johnny Nash (CBS)	4	13
13	14	BACK STABBERS O'Jays (CBS)	4	12
17	15	GUITAR MAN .....Bread (Elektra)	3	15
20	16	ELMO JAMES Chairmen Of The Board (Invictus)	3	16
15	17	BIG SIX Judge Dread (Big Shot)	7	13
26	18	LOOP DI LOVE .....Shag (UK)	2	18
24	19	HALLELUJAH FREEDOM Junior Campbell (Deram)	2	19
10	20	TOO YOUNG Donny Osmond (MGM)	7	4
23	21	BURLESQUE .....Family (Reprise)	3	21
12	22	CHILDREN OF THE REVOLUTION T. Rex (EMI)	7	1
—	23	LEADER OF THE PACK Shangri-Las (Kama Sutra)	1	23
16	24	IT'S FOUR IN THE MORNING Faron Young (Mercury)	13	4
18	25	SUZANNE BEWARE OF THE DEVIL Dandy Livingstone (Horse)	7	11
25	26	AMERICA Simon & Garfunkel (CBS)	3	25
21	27	COME ON OVER TO MY PLACE Drifters (Atlantic)	6	9
30	28	OH CAROL Neil Sedaka (RCA)	2	28
27	29	VIRGINIA PLAIN Roxy Music (Island)	10	5
—	30	HERE I GO AGAIN Archie Bell & The Drells (Atlantic)	1	30

BRITISH ALBUMS

(Week ending Tuesday, 24th October, 1972)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
1	1	SIMON AND GARFUNKEL'S GREATEST HITS .....(CBS)	16	1
3	2	CATCH BULL AT FOUR Cat Stevens (Island)	5	2
2	3	NEVER A DULL MOMENT Rod Stewart (Mercury)	14	1
7	4	20 ALL TIME GREATS OF THE 50's Various Artists (K-Tel)	6	4
5	5	CLOSE TO THE EDGE Yes (Atlantic)	7	3
9	6	SING ALONG WITH MAX Max Bygraves (Pye)	5	6
4	7	BLACK SABBATH Vol. 4 (Vertigo)	6	4
8	8	DINGLY DELL Lindisfarne (Charisma)	5	6
6	9	SLADE ALIVE Slade (Polydor)	31	3
10	10	CHERISH .....David Cassidy (Bell)	25	4
13	11	20 STAR TRACKS Various Artists (Ronco)	2	11
12	12	ZIGGY STARDUST David Bowie (RCA)	19	4
17	13	TRILOGY Emerson, Lake & Palmer (Island)	17	7
19	14	TWENTY FANTASTIC HITS Various Artists (Arcade)	15	3
29	15	EVERY PICTURE TELLS A STORY Rod Stewart (Philips)	45	1
16	16	BRIDGE OVER TROUBLED WATER Simon and Garfunkel (CBS)	142	1
—	17	A SONG FOR YOU Carpenters (A&M)	1	17
11	18	MOODS Neil Diamond (UNI)	14	5
18	19	SCHOOL'S OUT Alice Cooper (Warner Brothers)	15	3
20	20	STAR PORTRAIT Johnny Cash (CBS)	2	20
25	21	SOMETIME IN NEW YORK CITY John & Yoko Ono/Lennon (Apple)	3	21
23	22	PORTRAIT OF DONNY Donny Osmond (MGM)	4	22
—	23	GLITTER .....Gary Glitter (Bell)	1	23
30	24	AMERICAN PIE Don McLean (United Artists)	36	1
15	25	BANDSTAND Family (Reprise)	4	15
26	26	CIRCLES New Seekers (Polydor)	2	26
28	27	WHO CAME FIRST Pete Townshend (Track)	2	27
—	28	HIMSELF Gilbert O'Sullivan (MAM)	40	3
14	29	ROXY MUSIC .....(Island)	13	6
—	30	THE SLIDER .....T. Rex (EMI)	13	2

U.S. SINGLES

LAST WEEK	THIS WEEK	
1	1	DING-A-LING .....Chuck Berry
7	2	NIGHTS IN WHITE SATIN ....Moody Blues
4	3	BURNING LOVE .....Elvis Presley
2	4	BEN .....Michael Jackson
10	5	GARDEN PARTY .....Rick Nelson
8	6	I'LL BE AROUND .....Spinners
13	7	I CAN SEE CLEARLY NOW ....Johnny Nash
9	8	FREDDIE'S DEAD .....Curtis Mayfield
3	9	EVERYBODY PLAYS THE FOOL Main Ingredient
11	10	TIGHT ROPE .....Leon Russell
12	11	GOOD TIME CHARLIE'S GOT THE BLUES Danny O'Keefe
16	12	LISTEN TO THE MUSIC ....Doobie Brothers
5	13	USE ME .....Bill Withers
22	14	I'D LOVE YOU TO WANT ME .....Lobo
6	15	GO ALL THE WAY .....Raspberries
19	16	I BELIEVE IN MUSIC .....Gallery
15	17	POPCORN .....Hot Butter
21	18	IF I COULD REACH YOU .....5th Dimension
28	19	I AM A WOMAN .....Helen Reddy
24	20	THUNDER AND LIGHTNING Chi Coltrane
27	21	WITCHY WOMAN .....Eagles
-	22	SUMMER BREEZE .....Seals and Crofts
23	23	CITY OF NEW ORLEANS .....Arlo Guthrie
25	24	DON'T EVER BE LONELY Cornelius Brother & Sister Rose
18	25	BABY DON'T GET HOOKED ON ME Mac Davis
-	26	ELECTED .....Alice Cooper
-	27	IF YOU DON'T KNOW ME BY NOW Harold Melvin & Blue Notes
-	28	SPACEMAN .....Nilsson
30	29	STARTING ALL OVER AGAIN ..Mel and Tim
-	30	DON'T DO IT .....Band

Courtesy "CASH BOX"

U.S. ALBUMS

LAST WEEK	THIS WEEK	
1	1	SUPER FLY .....Curtis Mayfield
9	2	DAYS OF FUTURE PAST .....Moody Blues
2	3	NEVER A DULL MOMENT .....Rod Stewart
18	4	CATCH BULL AT FOUR .....Cat Stevens
6	5	ALL DIRECTIONS .....Temptations
3	6	CHICAGO V .....Chicago
4	7	CARNEY .....Leon Russell
8	8	TRILOGY .....Emerson, Lake & Palmer
10	9	THE LONDON CHUCK BERRY SESSIONS Chuck Berry
5	10	BIG BAMBU .....Cheech & Chong
12	11	ROCK OF AGES .....The Band
7	12	HONKY CHATEAU .....Elton John
11	13	MOODS .....Neil Diamond
25	14	CLOSE TO THE EDGE .....Yes
30	15	PHOENIX .....Grand Funk
13	16	SEVEN SEPARATE FOOLS .....3 Dog Night
21	17	BEN .....Michael Jackson
14	18	HIMSELF .....Gilbert O'Sullivan
20	19	THE SLIDER .....T. Rex
22	20	AT HOME WITH THEIR GREATEST HITS Partridge Family
15	21	SIMON & GARFUNKEL'S GREATEST HITS Simon and Garfunkel
24	22	BACK STABBERS .....O'Jays
17	23	STILL BILL ..... Bill Withers
29	24	BABY DON'T GET HOOKED ON ME Mac Davis
26	25	RASPBERRIES .....Raspberries
-	26	FIFTH DIMENSION'S GREATEST HITS Fifth Dimension
16	27	LONG JOHN SILVER .....Jefferson Airplane
-	28	I'M STILL IN LOVE WITH YOU Al Green
-	29	BLACK SABBATH Vol. 4 .....Black Sabbath
19	30	CARLOS SANTANA & BUDDY MILES! LIVE! .....Carlos Santana & Buddy Miles

Courtesy "CASH BOX"

EXTENSIVE SPRING TOUR BY CASSIDY

DAVID CASSIDY was confirmed this week for a major tour of Britain in the spring. His concerts will be promoted by Robert Paterson, who told the NME on Tuesday: "David will be appearing at major venues throughout Britain – it will not be a fleeting visit, but an extensive one. I am also lining up dates for him in Europe, and possibly throughout the world."

Paterson has not yet finalised British venues for Cassidy, but hopes to be able to make an initial announcement within the next few weeks. He added: "This promises to be THE event of 1973, and I am delighted to have secured David for this tour. The only problem threatens to be one of security, but I am confident we shall be able to overcome that."

LITTLE RICHARD RETURNING FOR NOVEMBER GIGS

LITTLE RICHARD is returning to Britain next month to play three London dates on the Sundown circuit. He appears in concert at Edmonton (November 17), Brixton (18) and Mile End (19). In view of the exclusivity of his Sundown booking, it is not expected that he will undertake any other gigs during his visit to this country, although it is likely that he will be appearing on television.

Ike & Tina: Birmingham club dates

IKE AND TINA TURNER will now be playing two shows at Birmingham Barbarella's on Sunday, November 5, replacing original plans for them to appear at that city's Town Hall on that date. Co-promoter Michael Alfandary commented: "They expressed a special desire to play one club date while they were here, and Barbarella's seemed the obvious choice." There will now be two performances by the Turners when they play Manchester Hardrock on November 6 — at 6.30 and 9.15 p.m.

NME exclusive story two weeks ago

NEW MOVIE WITH RINGO, EVERLYS, FURY & MOON

Ringo & Essex recording; Winwood, Bruce in line-up

THE NEW MOVIE "That'll Be The Day" — initial details of which were exclusively revealed in the NME two weeks ago — began its seven-week shooting schedule on the Isle of Wight this week with scenes between David Essex and Ringo Starr. Essex, who has been given special leave from his starring role in "Godspell" to make the movie, is the star of the film in which he plays the anti-hero Jim MacLaine. Ringo plays Mike, his tough Liverpool-born friend who teaches him the ways of the world — a role that is described by the film company as "a strong dramatic part laced with humour." Also featured are Rosemary Leach, Deborah Watling and Kim Braden.

As previously reported, the film covers the period immediately before the emergence of the Beatles, and it features the music of the times. The Everly Brothers are seen in the picture, as are Viv Stanshall and Billy Fury who fronts a mythical band of the period.

It is this band, known as Stormy Tempest and the Typhoons, that is creating particular interest because of its star-studded line-up. The personnel is of a flexible nature and Keith

DAVID ESSEX

Moon, Pete Townshend, Ron Wood, Graham Bond and John Hawkins have already been featured in soundtrack recordings. The NME learns this week that Stevie Winwood and Jack Bruce have now joined this array of musical talent.

Lou Reisner has been producing tracks, some of which will subseuently be released commercially — among them four by David Essex, including Buddy Holly's title track. A joint single by Essex and Ringo Starr is also understood to be a possibility.

Another London gig by Osmonds — ALREADY SOLD OUT

THE OSMONDS have been set for an additional London appearance at the Rainbow Theatre on Thursday, November 9 — but the extra concert is already sold out. A spokesman told the NME that they had filled the venue from applications left over from the group's first appearance at the Rainbow on November 4. All four Osmonds dates are now completely sold out.

During their visit, the outfit will be appearing on "Top Of The Pops" on November 2 and 9. They will be interviewed in Ed Stewart's "Junior Choice" on November 4, and Donny guests in Jimmy Young's Radio 1 show next Monday (30). They will also be filming several other TV shows, including their own special, for later transmission. The Osmonds make a personal appearance at London's Swan & Edgar store at 1 p.m. on November 2.

NEWS DESK
Editor: Derek Johnson

ROOSTER SCRAP GIGS IN MANAGEMENT ROW

ATOMIC ROOSTER have pulled out of the string of gigs they were currently due to be playing around Britain. Spokesman for the group commented: "The dates were set up by Gaff Management, and we have now severed our association with this organisation. We gave a week's notice, and are surprised to find that we are still being billed at several venues. We are in the process of opening our own office and shall shortly be lining up our own gigs." Gaff Management confirmed the split, and their spokesman said: "We couldn't see eye to eye about the way their music should progress."

YES: XMAS CONCERTS

YES appear in concert at London Rainbow on December 15 and 16, and the following day (17) at Manchester Hardrock — and all three performances will be filmed for editing into a 50-minute showcase, for TV screening both in Britain and America. The film will be used primarily to promote the group's first live double album, due for early New Year release by Atlantic. The LP will be recorded during the band's three-week U.S. itinerary starting this Saturday (28) — and there is a possibility that it may be completed during the Rainbow concerts.

COCKER: 'VICTIMISED BY AUSTRALIAN POLITICS'

JOE COCKER and members of the Chris Stainton Band were together in Los Angeles earlier this week, after leaving Australia last Saturday. Cocker — who is due back in London later this week — had played two concerts in Melbourne on Friday night to riotous receptions from 10,000-capacity crowds.

In all, only three concerts had to be missed in Australia following the drugs charges on which Cocker was convicted, and which — according to a spokesman — "became a political issue with the Australian elections close to hand."

Commented Cocker's press agent Max Clifford: "It became evident that Joe had become a political pawn with the Government, who were out to make an example of him, but the Opposition Party and magistrates were very much in sympathy with him."

And Cocker's manager Nigel Thomas added: "Unfortunately we got caught up in a game of political chess, and the whole thing became blown up out of proportion. As far as the music is concerned, it was a great tour and the audiences were fantastic."

Cocker has now been invited to appeal against the Court's decision convicting him of drug offences, and to apply for re-entry into Australia on December 2 after that country's General Election.

Reed extra

A FINAL DATE has been added to the current British tour by Lou Reed, when he appears at London Mile End Sundown next Wednesday (1) with Phillip Goodhand-Tait. After this concert, Reed sets out on a European tour, then returns home to America.

● The New York Dolls withdrew from concerts with Reed at Liverpool and Colchester last week. A spokesman for the group told the NME: "We understand that Reed refused to appear on the same bill with us. We don't know why."

On tour ...

Fanny added to the **Ike and Tina Turner** concert bill at Wembley Empire Pool on Friday, November 3. ● **Heads, Hands and Feet** have been booked for London concerts at Edmonton Sundown (December 14) and Mile End Sundown (15). ● Leading German rock group **Amon Duul II** start a two-month British tour on November 17; full details are in the Upcoming section of this week's Nationwide Gig Guide. ● **Tommy Roe** and **Johnny Tillotson** are to tour Britain shortly.

Dead, Steve Miller, Dr. John to Britain

DR. JOHN

GRATEFUL DEAD, Dr. John and the Steve Miller Band are being lined up for British visits in the New Year. Provided that negotiations are completed successfully, they will be coming over for March Artists and will be playing dates in this country as part of European tours. It is expected that each act will play several major venues in Britain probably including London Rainbow or Sundowns, Manchester Hardrock and Birmingham Alhambra Rock.

Also coming in the New Year for the same company are Joe Tex, Spirit and Ravi Shankar. This is part of March Artists' new expansion policy, following the appointment of Bob Britten to head the agency and its complementary publishing company April Music. March are currently handling the Soft Machine tour of Britain.

RECORD NEWS—p.4
NEWS EXTRA—p.51

FREE GIGS EARLY '73

FREE, whose recent British tour was interrupted when Paul Kossoff was indisposed, are to play another string of major concert dates in this country early in the New Year. Venues are still being finalised, but a spokesman told the NME that they will include an appearance at Manchester Free Trade Hall.

Dylan may join Kristofferson in new movie

BOB DYLAN may co-star with Kris Kristofferson in a new film version of "Billy The Kid" which goes into production next year. Kristofferson has already signed to play the title part, and Dylan is said to be considering a major co-starring role. Kristofferson, who starred in the recent movie "Cisco Pike", has also been signed for another movie in 1973 — it is the Sam Peckinpah productive "Blume".

NEWS IN BRIEF

EXTRA TYA VENUE

TEN YEARS AFTER have added an extra date to their British concert tour which opens at Manchester Hardrock tonight (Thurs.) The new venue is also the final date of the tour. It is at Bristol Colston Hall on November 9, and the group return to America immediately afterwards.

GOLD FOR ARGENT

ARGENT have been presented with a Gold Disc to commemorate one million world-wide sales of their single "Hold Your Head Up" which, besides being a British hit, also reached No. 4 in the U.S. charts. In addition to the main award, the four members of the band were also presented with individual Gold Discs.

CRICKETS' FINALE

AN EXTRA date has been added to the Crickets' British tour, details of which have already been reported in the NME. It is the final date of their itinerary and is at Sheffield Bailey's on December 13.

OSCAR FOR DIANA?

DIANA ROSS' first starring film "Lady Sings The Blues" opened in New York last week to the unanimous acclaim of the critics, and she is already being tipped as an Academy Award nominee. The movie is expected to have its European premiere in London before Christmas.

BOWIE EXTENSION

DAVID BOWIE's current American tour is proving so successful that it has been extended by more than twice its original length. The initial plan was for Bowie to play seven selected dates, but already another 17 have been added, and these will keep him in America until early December.

MAN: XMAS PARTY

MAN start a major German tour on November 20 — it runs until December 3 and includes 11 concerts. The outfit begin a Christmas tour of Wales on December 18, culminating in a special cheap Christmas Party concert, which will probably be staged in Swansea.

BOB & EARL VISIT

BOB & EARL, of "Harlem Shuffle" fame, are returning to Britain at the end of this year for a one-nighter tour of clubs and ballrooms. They will be over here from December 1 to 17 and dates and venues are currently being lined up by Contempo International.

TONEY SCHEDULE

OSCAR TONEY Jr. pays a fleeting visit to Britain in December for dates at Manchester Village Disco (22), Whitchurch Civic Hall and Tunstall Golden Torch (23) and USAF Burtonwood (24), prior to travelling on to Germany.

CAMEL SETBACK

FRAMPTON's Camel were forced to cancel the last three gigs on their debut U.S. tour when drummer Mike Kellie was taken ill with pleurisy. He returned home last Friday and is at present convalescing. He is almost certain to be fit enough for Camel to open their British tour with Humble Pie tomorrow (Friday).

"woodstock"
3 days of peace, music...and love
starring joan baez • joe cocker • country joe & the fish • crosby, stills, nash & young • arlo guthrie • richie havens • jimi hendrix • santana • john sebastian • sha-na-na • sly & the family stone • ten years after • the who • and 400,000 other beautiful people.
a film by michael wadleigh • produced by bob maurice
a wadleigh-maurice, ltd. production • technicolor® from warner bros.
ODEON WALTON 20870
Special Late Evening Showings
Thurs., 26, Fri. 27, Sat. 28 October
Doors open 10.30 p.m. Film starts 10.50 p.m.

Lynsey, Hollies, Gees, CCS, Drifters—singles

RECORD NEWS

LYNSEY DE PAUL's follow-up to her recent Chart debut will be released by MAM on November 10, titled "Getting A Drag". Issued the same day by Polydor are "Magic Woman Touch" by the HOLLIES and "Alive" by the BEE GEES, both taken from the groups' respective new albums. Among other November 10 singles are "Well Well Well" (Polydor) by the PINK FAIRIES and "One Woman On My Mind" (Island) by HEADS HANDS & FEET from their upcoming album "Khaki".

Newly announced singles for November 3 release include "Living Next Door To Alice" (Rak) by NEW WORLD, "Ball Park Incident" (Harvest) by ROY WOOD'S WIZZARD, "Theme From The Men" (Stax) by ISAAC HAYES and a three-track maxi-single titled "Freedom" (DJM) by HOOKFOOT.

Among rush-releases this weekend are a revival of the Tennessee Ernie Ford hit "Sixteen Tons" (Rak) by CCS, Paul McCartney's "Everynight" (Bell) by the DRIFTERS, "Spare Some Love" (Sovereign) by RENAISSANCE and the self-penned "Natural Gas" (Maple Annie) by PAUL RYAN. Following the success of his "Ernie" hit last Christmas, BENNY HILL issues "Fad Eyed Fal" (Columbia) this weekend.

● The SWEET's follow-up to their current "Wig-Wam Bam" hit has already been set, even though it will not be issued until January 5. It is another Chinn-Chapman song called "Blockbuster" (RCA).

● The first single by CMU comes out on November 17, titled "Heart Of The Sun" (Transatlantic). This will be followed on December 8 by the album "Space Cabaret".

On Sonny & Cher's U.S. TV show, GILBERT O'SULLIVAN is presented with a Gold Disc for his single "Alone Again" by SONNY BONO. The record has since topped two million sales in America, and world sales exceed three million.

Quo dispute

IN A STATEMENT issued this week, Pye Records say: "Status Quo are under an exclusive recording contract with Pye for the U.K. and the world. Under the terms of this contract, Status Quo are not at liberty to enter into an agreement or contract with any other recording company. To do so would be a breach of the existing contract." This follows Quo's announcement two weeks ago that they were negotiating a deal for U.S. release of their product via the A & M label.

● Despite this dispute, Quo announced this week that they have signed with Phonogram for Britain. Their first single for two years will be released on November 10 via the Vertigo label, titled "Paper Plane".

Dog mix LP

SOME MEMBERS of Three Dog Night returned to London this week to spend time mixing the live album which the group recorded in this country and Germany. As previously reported, the album tapes will be given an exclusive world premiere on Kid Jensen's Radio Luxembourg programme early next month.

Rod: 'I support Python'

ROD STEWART this week slammed Press reports that he was unhappy about the release of the single "In A Broken Dream," which he recorded five years ago under the name of Python Lee Jackson. Said Stewart: "I am very proud of the record and in no way am I dissatisfied by its re-release or my performance.

"I was paid handsomely for the session, and the question of my wanting a royalty has never arisen, certainly not at my instigation. I should also like to make it perfectly clear that I am in no way upset with John Peel — he is an old mate and if it hadn't been for him the record would never have been released."

PATTO
Roll 'em Smoke 'em Put Another Line Out
Produced by Muff Winwood & The Pattos ILPS 9210
island records ltd
basing street london w11

BECK LOOKS BACK

JEFF BECK LOVES cars. The first time you meet him he's in his garage working on a new and fearsome automobile creation, while a bright red Corvette - the kind of car Chuck Berry would have a rock 'n' roll wet dream over - stands there gleaming next to a majestic mutation of a hot rod.

"It makes a quarter-of-a-mile in 10 seconds," he mutters to no-one in particular.

Beck has owned a car ever since he can remember. Even back when he was playing bare-foot with the Tridents, his first-ever band.

"I couldn't afford a car *and* a pair of shoes, so I just owned a car and a guitar."

Up at the house, a 500-year-old cottage populated by 29 cats and numerous dogs, Celia, his lady, is busying herself with the housework.

Beck surfaces from the garage and, as he walks over the lawn, you realise that appearance-wise he hasn't really changed a bit.

He still possesses the looks of the scrawny, half-starved denim street-urchin, his face locked in its usual sullen, moody pose.

He typifies that type of rock 'n' roller — Keith Richard and Rod Stewart are another two fine examples — of the ugly kid who somehow turned into the pretty-boy rock superstar.

Only Beck never extends the crazed flash of his guitar histrionics to anything further than his music.

His clothes are usually always casual/scruffy — a denim jacket and jeans — while his funky chicken hairstyle never reaches the rooster-like splendour of say Rod Stewart's peacock plumage.

No, Beck looks the archetypal English guitar-hero and deserves the title, if only for his ability to endure all the hassies such a title attracts.

The obvious conflicts that occur when the musician-craftsman ascends to personality star have caused numerous names too obvious to mention to flip out in one way or another.

Of course, there's still Jimmy Page whose work is now a shadow of its former Yardbirds brilliance and Alvin Lee, the space doodler himself.

Beck has no contact with his electric comrades nowadays.

ABOUT Page and Led Zeppelin he says: "I'm unsure how I feel about them, mainly because I don't like their records, but the only time I've seen them, they were great.

"It was just after my accident — I didn't have a band and everything was in a state, and I went down to the Albert Hall.

"I was sitting up at the balcony, just amazed at what was going on down on stage. And me without a band."

On Alvin Lee: "Well, he's still big in the States mainly because he has this fixed image of being, like, the James Dean of the electric guitar."

Wasn't Beck more in the running for such a title.

After all, everyone has their favourite Jeff Beck story, whether it concerns anything from his groupie prowess to his well-known capacity for being unpredictable. Surely he was aware of this mystique.

Beck shrugs: "I can't imagine that at all. I mean, I'm only unpredictable when I'm placed in a situation that I can't control."

Such situations have arisen constantly throughout Beck's career. His departure from the Yardbirds was precipitated by the fatigue and stress of constant touring in the States — "but I was much younger then in just every respect.

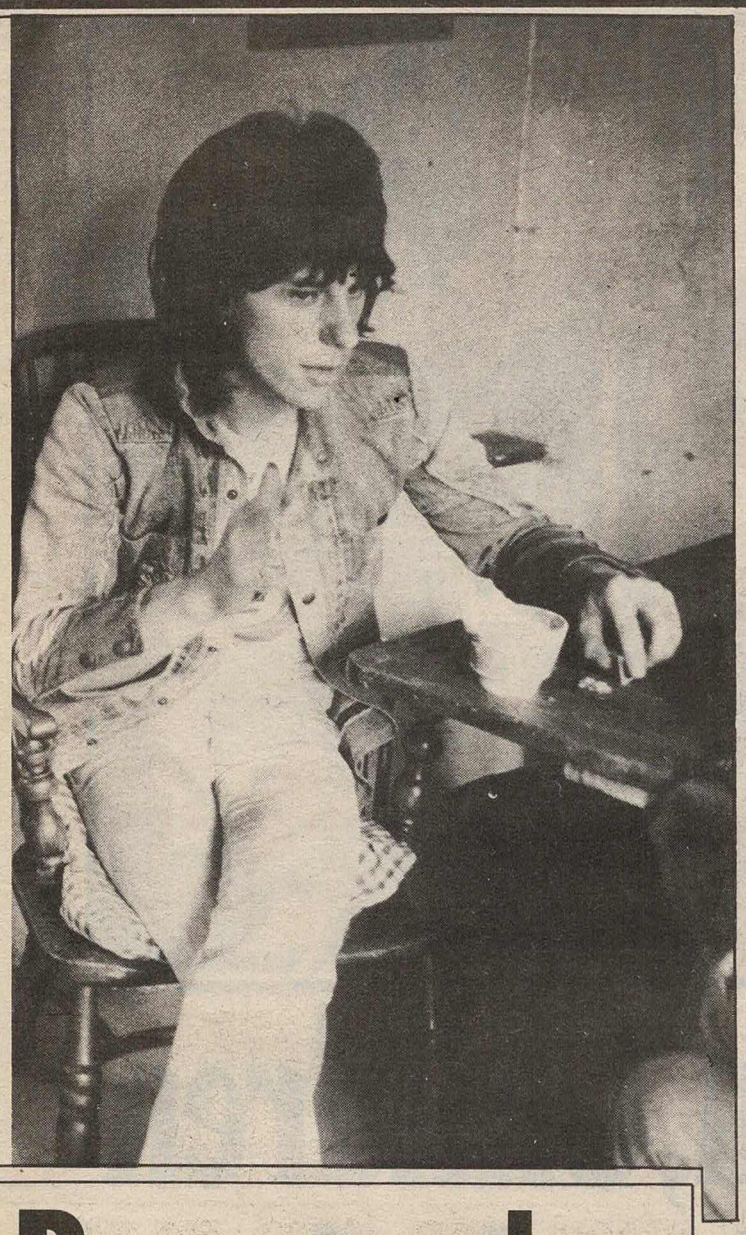
"It's far more under control now — touring and everything. For one thing, I'm a much better guitarist."

THEN OF course there was the notorious Jeff Beck group featuring Rod Stewart, which got completely out of control.

Stories of the mythical hate relationship that supposedly still exists between Beck and Stewart are numerous.

Now in a completely objective state of mind, the former was willing to talk about the partnership.

"I had very definite ideas



Beck at home: cats n' cars everywhere. Picture by Pennie Smith

Page and Zeppelin, Stewart, the old band and the new...

By NICK KENT

about what I wanted to play after I left the Yardbirds — I wanted my band to sound like this and I wanted Rod to sing and I just didn't want any arguments.

"Rod was without work when I approached him — he was sitting around the 'Cromwellian', just idle y'know. He really didn't believe I wanted him in the band mainly because he had this bad reputation — it was as bad as mine for not turning up.

"I mean Baldrey used to say in the Steam Packet days, 'Well, I don't know if Rod's going to turn up tonight or not'. The first rehearsal worked out O.K. — mostly bum bass-players until Ron Wood, who was a guitarist for the Birds, volunteered his services. Then Nicky appeared and we were all set."

The "Truth" album was recorded just as quickly — as an attempt to duplicate the projected stage-act. Its success was such that Beck claims it to be his most representative album so far.

"It was done when Mickie Most was away on holiday." (About his business relationship with Most, Beck only stated "I don't think it was a complete disaster, but it was *almost* complete").

"Our first American tour was really good — our act was really together. We wanted a definite sound — very raucous and tough — and Rod had exactly the same ideas as me.

"I like his kind of vocals — the rough, screeching sound like Buddy Guy and Wilson Pickett. We achieved what I considered to be a perfect blend.

"I mean, Rod's a star. There's no way around it. I mean, I was put off with his image to start with — everyone was saying, 'Well, I like his voice but boy, is he strange', y'know. It's his weirdness that's made him what he is now, I suppose."

THE PRESSURES of the second Beck group American tour were such that the band split just before a projected key-gig, the Woodstock Festival. This was another obviously miscalculated move.

"If we had played Woodstock it would have been good. The band was really hot but we were so weary — there were all sorts of problems and we were just so sick of performing."

Straight after the break, Beck had his motor-accident which messed him up physically and mentally for a year.

The accident's most serious consequence was that it caused the cancellation of plans to form a band with Carmine Appice and Tim Bogart of the Vanilla Fudge.

"One night John Bonham, Pagey and myself were sitting around listening to records when someone put on the Fudge's 'Near The Beginning' album. When it came to the 'Shotgun' track it was a revelation, particularly Carmine's drumming. I just knew I had to work with that rhythm section.

"It happened that soon afterwards the Fudge had an argument and split."

Plans for a Beck-Bogart-Appice band were started immediately with Mr. Rod Stewart supposedly coming in on vocals. The project was hamstrung from the outset by complex managerial problems and eventually Beck's accident.

"When I'd recovered, Timmy and Carmine were in Cactus, while Rod had joined the Faces, all of which left me stranded."

Beck and the Fudge-men attempted a consolidation of their talents again on four different occasions. "All along it was understood by all three of us that we'd be working together. It was just the right time and place we had to wait for."

Beck meanwhile had formed the Jeff Beck group Mark II with Bob Tench on vocals, Clive Chaman on bass, jazz-classical pianist Max Middleton and Cozy Powell on drums. He expresses little feeling when talking about that particular outfit's career.

"It was a good band to get back in training with. It was a safe venture, y'know, they were all good musicians but . . . ." he shrugs again.

His unpredictable nature manifested itself once more when the chance came to co-allize with Bogart and Appice. A new band was thrown together with that rhythm section plus Max Middleton and American singer Kim Milford. After a few dates, the latter two split.

All this left Beck with a three-piece band.

"Actually I like it this way. It's better tour-wise — less people to worry about.

"I think the thing got under way at the Oval gig. I mean, we were really nervous, but we just went on and the crowd really liked us. It was a genuine thing — we played badly but they picked up on what we were doing. From then on . . . .

"All I can say is that I'm really happy. This is the best band I've ever been a part of — the dream band, if you like. It's more comfortable than the Yardbirds or the last two bands."

Beck smiled. He looked happy even though the next day he had to fly out to play another American tour — "27 gigs in 28 days".

Quietly he disappeared back down towards the garage to do some more work on his car.

■ NEXT WEEK: BECK ON THE PAST, YARDBIRDS, CLAPTON AND TAMLA.

TONY TYLER CHECKS OUT THE NME ROADSHOW BAND. . .

GEORDIE—Northern wit and fine music

IT'S ALWAYS nice when you're able to be complimentary about a group; all the more so when they turn out to be something totally different from what you originally expected.

Living in London — and working among yer actual rockanroll stars, national and international — gives one a disproportionate sense of what's actually going down.

Super-smoothies and dolled-up imagemakers are a far remove from music, and it takes the appearance of an honest-to-goodness working band from beyond the metropolis to bring one down to earth with a sense of proportion.

Geordie are such a band.

Home-grown Newcastlers all, Geordie are currently fronting the NME/Red Bus tour — which is, as any devout NME reader will know, throbbing its way from campus to campus in an effort to bring music to the people. For free.

Geordie do it well. At the London appearance of the Roadshow last Wednesday (see review What's On front), they captured the mood of the notorious Marquee audience with a blend of professionalism, northern wit and fine music.

Somehow I'd expected something else — an ultra-commercial neo-Lindisfarne perhaps, but Geordie were a mixture of completely different ingredients.

Guitarist Vic Malcolm, tall and unmenacing, plays not a million miles from Mick Ronson in his filling and expert control of the melodic side.

"I've never seen Mick Ronson" confesses Malcolm. So much for superstardom, but his playing don't suffer any.

Perhaps the strongest character onstage is vocalist Brian Johnson, whose Patto-like looks and zaniness quickly establish rapport with audiences. Johnson and bassist Tom Hill were together in a group called Buffalo before meeting up with Vic Malcolm — who writes most of Geordie's material.

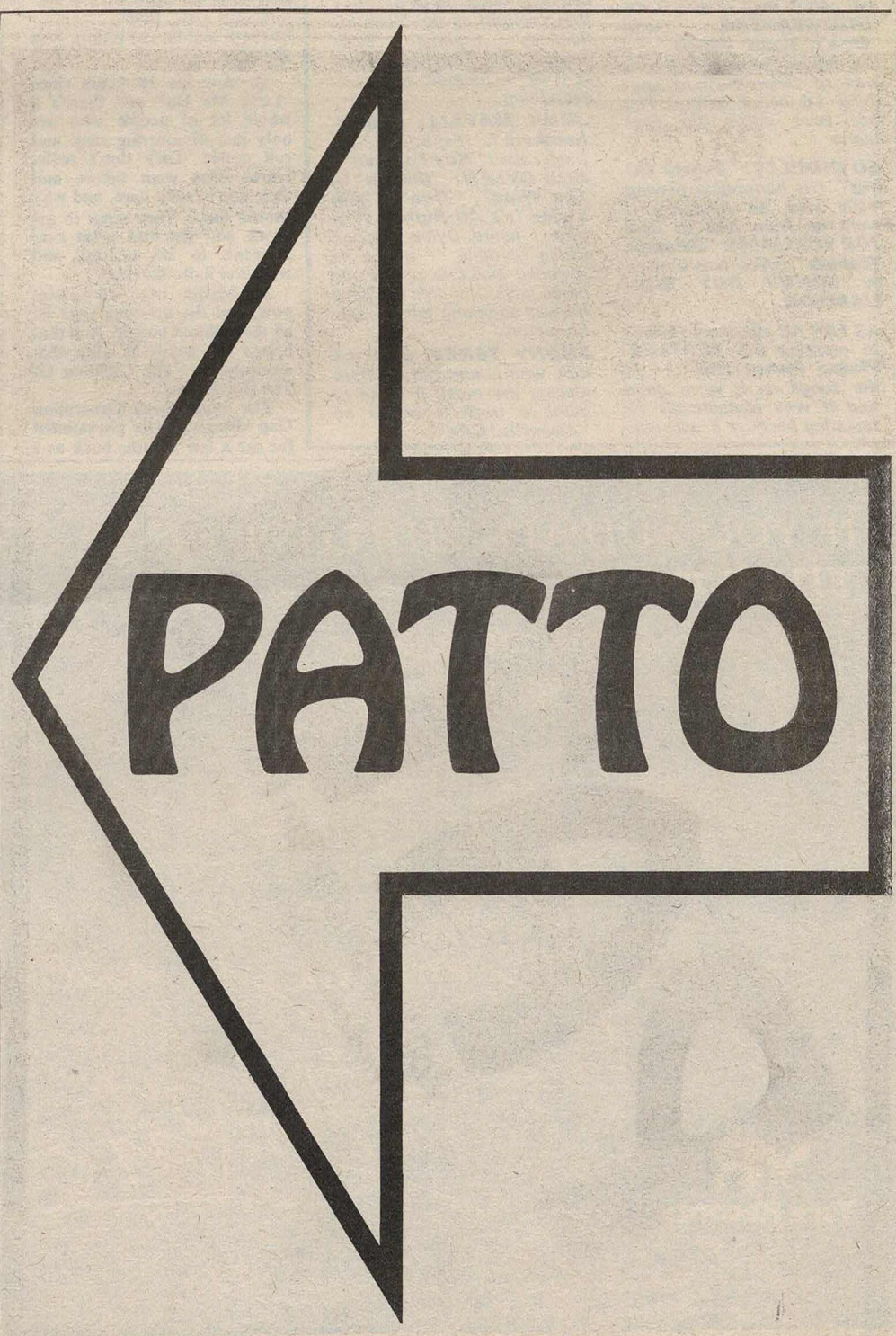
They claim — via the dubious authenticity of a PR handout — to be obsessed with "commercial" music. This conjures up all sorts of horrid images but the music certainly is commercial. And good.

Their new single "Don't Do That/Francis Was A Rocker" was released recently and has been gaining much heavy airplay via the good offices of T. Blackburn, who had it as a Record Of The Week. Unusually good taste for Blackburn.

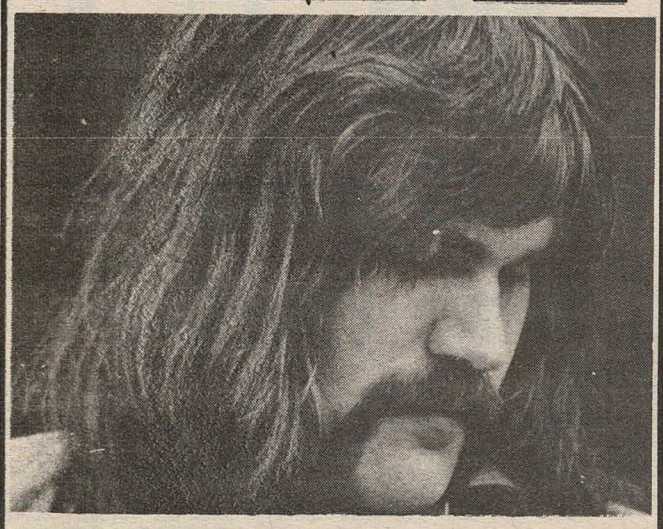
As a working provincial band, Geordie have a few . . . not hard words about the music press . . . . but less than flattering. They feel that what goes down in the columns of the major papers bears little resemblance to music as it is understood outside London.

Which is one of the reasons why NME (The Paper With A Conscience) has sponsored the travelling roadshow.

But really, they don't need more than a helping hand. They're a very good band, they've got the right attitudes, they're full of Eastern promise and northern wit and they should make out just fine.



Under the Influence



THIS WEEK
RAY JACKSON

*MY FIRST influence in music was when I was about twelve — a single called **"Last Train To San Fernando"** by **JOHNNY DUNCAN AND THE BLUE GRASS BOYS.** It was the first blue grass music I'd heard, even if it wasn't the real thing.*

***EVERLY BROTHERS: "Cathy's Clown".** That and a lot of the early Everlys' records I liked, purely because they had good melodies and harmonies.*

*Then there was **DEL SHANNON** with **"Swiss Maid".** Did you know he was the first guy to do double tracking on a recording? Great single that. After that, it was **THE UNDERTAKERS** with **"Don't Want Much"** — that influenced me because it was so different from anything I'd heard before. The first beat music I'd ever heard.*

BO DIDDLEY: "Pretty Thing".** His harmonica playing really was an influence. I went on from that to **BIG JOE WILLIAMS "Elevator Woman"** which was written by **SONNY BOY WILLIAMSON.

*AS FAR AS albums go I have to mention the **BEATLES' "Please Please Me"** — all the songs on it were great and it was fantastically interesting because it was really just British style rock 'n' roll. I remember buying an album called **"Authentic Rhythm And Blues"** by various artists including **SLIM HARPO** and **LIGHTNIN' SLIM** which was a really great album.*

*Then there was **CHUCK BERRY** — who could not include him? Singles like **"Johnny B. Goode", "Roll Over Beethoven"** and **"Oh Carol".** I used to include all of them when I was in a small band called the Zulus.*

***LOVIN' SPOONFUL: "Didn't Want To Be So Nice"** and **"Didn't Want To Have To Do It".** Singles like that were great because they brought all the blues influences together with modern rock. They were good at it all — melodic songs — everything . . .*

JOHN MAYALL: "Bluesbreakers".** Especially the track called **"Key To Love".

***BOB DYLAN: "Blowin' In The Wind", "Don't Think Twice It's All Right".** First time I heard Dylan was on Radio Caroline — to me he sounded like one of the old blues guys. I couldn't believe he was so young when I saw his picture.*

SONNY TERRY.** He's the man who influenced my harp playing the most. If I had to name a track it would be **"Beautiful City".

CHARLES SHAAR MURRAY BEMOANS THE STRANDED GENERATION ...

IT WAS rock critic John Mendelsohn who once said that he was too old for the Osmonds but too young for those nice McCartneys. He could just as well have said that he was too old for Grand Funk but too young for Archie Shepp, which is about the way I feel.

This is no time, it appears, to be a 21-year-old rock and roll writer.

No time at all, now that there's a generation of 14-year-olds who haven't heard of the Beatles.

Rock on, Children of the Revolution

In a sense, your musical tastes are formed in mid-adolescence. One generation grew up on Charlie Parker, Dizzy Gillespie and Miles Davis, another on Elvis Presley, Buddy Holly and Jerry Lee Lewis, the next on the Beatles, the Stones and the Animals (not to mention the Yardbirds), the next on the Cream, Hendrix and Zeppelin (with a brief detour in the general direction of Black Sabbath and Grand Funk). And the next . . .

So now it's 10 years since "Love Me Do" and there's a whole lot of people who are only just discovering rock and roll music. They don't really know what went before and they don't really care, and why should they? They want to get down and get into what ever happens to be nearest and whatever looks like fun.

So Mama weer all crazee now, and the Starman says let all the children boogie. And that brings us, neatly if somewhat abruptly, to "The Children Of The Revolution".

The whole Rock Generation Gap dilemma was pin-pointed for me a few months back as I was clambering my way out of the pile of abusive letters I received after bombing "The Slider". It ran, in part: "So what if Marc Bolan steals riffs from five of ten years ago? I wasn't around then, and as far as I'm concerned he's the original".

So when "School's Out" comes on the radio, today's 14-year-old gets the exact same vibe from it that yesterdecade's adolescent did when he heard "My Generation", and the musical similarity between those two songs is no accident.

So Mick Jagger outraged the parents of the '60s by acting like a spotty inarticulate lout, and these days David Bowie sends the mums and dads of 1972 into a state closely resembling nervous hysteria by swishing round like the Oscar Wilde of the 20th century.

Good ol' rock and roll terror, fear and loathing at "Top Of The Pops", dope, sex, vandalism, treason, murder, rape and terrorism — there's nothin' quite like it for freaking out the elders. But what happens when you suddenly find yourself a freaked-out elder?

What happens when you're bored stiff by Black Sabbath and find T. Rex a joke? What happens when you start telling yourself that Uriah Heep just aren't as good as the original Animals, or that Slade aren't a patch on the Yardbirds? Then, baby, you're a rock and roll suicide, and how do you live with that?

When the children of the revolution find hemselves stirred to the depths of their being by music that leaves you cold, when your old heroes are remembered as amusing relics, or worse, forgotten, then where does that leave you?

Do you try hard to get into the new music, or do you go home to your sound system and drag out "The Most Of The Animals", "Five Live Yardbirds" or "Disraeli Gears" and sigh about how there wuz giants in them days?

Maybe I'm being unfair. When there's live groups to be seen, young audiences are going to draw their heroes from the people they can see working for them, playing for them. Few of them are going to care about groups that no longer exist.

A couple of years ago I used to laugh at the Teds for hanging on to the fashions and music of the late '50s. No more for that. Me and too many people I know are still as tied to 1968 as any Ted is to 1958.

I can see myself now at the Wembley Stadium 1982 Psychedelic Revival Show, when Keith West's original Tomorrow will reform for the gig, Eric Burdon and Scott MacKenzie will sing about San Francisco, Arthur Brown will do "Fire" and Julie Driscoll and Brian Auger will rip me apart with "Wheels On Fire". Terrible, terrible.

But rock on, children of the revolution. Keep on doin' it because none of us would have it any other way. Marc gave you a song to give you pride in yourselves, and whether I think it's a lousy song or not, it's still a song which will mean a lot to the new boogiers. We had our songs, you need yours, and whoever gives them to you is owed a debt of gratitude by all of us.

Rock on, children of the revolution. Just you don't forget the revolution, that's all.

IF YOU ADD ALL THE LOVE IN THE WORLD
Take away all the hate and the pain
There'll still be some love left over
Peace and Goodwill
Ian Page
YR
York Records
SYK 537
DECCA RECORDED SOUND MONO & STEREO RECORDS · MONO/STEREO MUSICASSETTES · STEREO 8 CARTRIDGES
York Records Decca House Albert Embankment London SE1 7SW

JOAN ARMATRADING

Jackson Five ARE COMING

Appearing at:

November 9th Odeon, Birmingham
November 10th Belle Vue, Manchester
November 11th Empire, Liverpool
November 12th Empire Pool, Wembley
Monday 30th October

Royal Variety Performance

Lookin' Through The Windows
STML 11214

Greatest Hits
STML 11212

Got To Be There
(Michael Jackson) STML 11205

Also Available
Diana Ross Presents The Jackson Five
STML 11142
A.B.C.
STML 11156
Jackson Five Christmas Album
STML 11168
Third Album
STML 11174
Maybe Tomorrow
STML 11188
Available on Cassette and Cartridge

Released on October 27th

Jackson Five...Lookin' Through The Windows TMG833

and Released on November 10th.

Michael Jackson...Ben TMG 834

EMI

Tamla Motown
THE TRADE MARK OF MOTOWN RECORD CORPORATION

JACKSON 5

A little disturbance on the line...

IT SEEMED easy enough: "Phone this number in America at 9.30 pm our time and ask for Michael Jackson in Rehearsal Hall 5."

On the dot of 9.30 I got through. "You want Michael?" asked a suspicious female voice. "Who are you? What do you want?"

I answered this interrogation loud and clear and after about 15 seconds the chirpy voice of Michael Jackson came on the phone demanding to know exactly what I'd told the suspicious voice. I tried to emphasise that previous arrangements had been made by Motown in Britain to interview him.

Jackson M. would have none of it. "I don't know about that. Phone back in an hour. Ask for Reggie Wiggins our road manager. I can't talk to you." I hung up thinking this treatment a bit strong from a 14 year old.

Hanging round for a further hour, at 10.30 I put down my knitting and got through to Mr Wiggins, who was duly apologetic for the inconvenience, explaining that Michael had to wait until he arrived before he could say anything. It put me in mind of suspects being questioned by the police refusing to say a word until their lawyer arrived.

Nevertheless I still wasn't able to speak with Michael. Instead I got two of his older brothers, Jermaine and Jackie.

Speaking first to Jermaine we got talking about their upcoming visit to Britain.

"We're really looking forward to it," he said. "We've never been to England before and are all very excited about it.

"But the most important thing we'll be doing there will be the Royal Variety Show and we're very honoured at having the opportunity of performing before the Queen. Far as I can remember we've never played for anyone so important before.

"Our youngest brother Randy who is only 10 will be coming over with us. But it won't be his first time on stage. He toured with us in the summer so he's quite a professional now.

"As for our schooling we're having to bring a tutor along with us on this tour, and all of us except Jackie will have to spend three hours a day studying which is a drag. But we're not going to miss out on sightseeing because of it."

Suddenly there's a lot of movement over the telephone wires, a voice breaks in and says, "Here's Jackie," taking me completely by surprise because I'd been in mid-conversation with Jermaine.

Anyway, we spoke about the solo careers of himself, Jermaine and Michael.

"Well I'm doing solo recordings now and I've an album called "Jackie" which will be released in the States shortly. Jermaine has one out already.

"As for Michael he's had a great success with the album and single called "Ben" just lately which is the soundtrack for the movie. The single was No.1 in the American charts last week.

"Our last single and album in the States (both called 'Looking Through The Windows') are still selling well. The single has just been relased in England.

"And we've a new American single called 'Corner Of The Sky', which was taken from the Broadway musical 'Pippin', and that is just taking off now.

"By the way w're still calling ourselves the Jackson Five even though Randy's joined us."

Then as suddenly as Jackie had taken over from Jermaine, I was told they had to go off to rehearsals and goodbye and hope to see you when we're over. Uhmm . . .

PAMELA HOLMAN

Sabbath

Satan, the bomb and Geezer's dreams

SO YOU PLAY lead guitar in a heavy rock band and you've just torn America to pieces for the umpteenth time. . . .

And your group is one of the most popular and most controversial ever to set pick to strings in that benighted country and your tours are sell-outs and your records score gold discs with the regularity of a hiccup and the rock press thinks your music is mindless, brutal drivel for mindless brutal people, but your audiences think you're just — uh — *far out*, right?

And then you announce that you're not going to do any more American tours for quite a while and people come swarming in and they say "Tell me, Tony Iommi, why ain't Black Sabbath gonna tour no more in the States?" and you sit there looking healthy in the palatial offices of World Wide Management drinking tea.

TONY IOMMI'S looking singularly undepraved these days. He's cut his hair down from its previous splendour into a nice Prince Valiant bob (and if that means sweet nothin' to you, then check out some old comic books), and he's trimmed his moustache real horrorshow.

He's got this really ruddy tan, and apart from his clothes (velvet scoopneck and pants, and a rather incongruous pair of brown boots, plus of course the inevitable crucifix) he looks as if he spends more of his time in a gym or on a building site than on a stage or in a studio or a plane or a hotel or . . . a management company office in a clean neighbourhood.

In short, the man looks as if he leads a decent life, and we all know how rock stars spend their time, don't we? We all read the News Of The World and Rolling Stone and we know how these depraved degenerates get their diseased kicks, don't we?

Well, he wasn't slitting the throat of a yummy young virgin, so I figured I'd either come to the wrong place or I'd spent the previous evening boning up on the wrong band's records, but the guy was so nice and friendly that I just couldn't bring myself to be nasty.

I mean, how many bands say "Thanks for coming" to journalists?

I'm just a sucker for olde worlde courtesy, but the fact remains: Tony Iommi is a nice guy.

So why this announced two-year lay-off? "Well, two years, what's that? It's just got to the stage where we've done so many tours over there in the last couple of years, so we're just going to take a break 'til April.

"We'll do one in April and after that we don't know. It's

Jeffrey S. Kruger in association with A. Howes Ltd.
Presents In Concert

Gladys Knight and the Pips

Sunday Oct. 29th Batley Variety Club, Leeds.
Thursday Nov. 2nd P. A. Chappell Record Centre, Bond St., London.
Friday Nov. 3rd Odeon Theatre, Manchester. (2 Shows)
Saturday Nov. 4th Winter Gardens, Bournemouth. (2 Shows)
Sunday Nov. 5th London Palladium. (1 Show)
Saturday Nov. 11th Odeon, Lewisham. (2 Shows)
Sunday Nov. 12th Gaumont, Wolverhampton. (2 Shows)
Monday Nov. 13th Birmingham. (2 Shows)

GLADYS KNIGHT AND THE PIPS
Standing Ovation
STML 11208

and their latest single
Help Me Make It Through The Night
TMG 830

EMI

Tamla Motown
THE TRADE MARK OF MOTOWN RECORD CORPORATION

other albums available:
Greatest Hits STML 11148 Available on Tape
If I Were Your Woman STML 11187

IOMMI and OSBOURNE

CHARLES SHAAR MURRAY looking for flames

because of too much mental and physical strain."

Exactly what is it that makes American tours so peculiarly exhausting?

"It's the travelling and the fact that you're involved with so many different things when you tour the States. Hopping about from one side to the other, you know, hotels every day. It just generally gets you tired.

"Travelling and sound tests day in and day out. It's great doing the gigs, doing gigs is no problem, but it's just all the things leading up to doing them. We had things on our minds, personal problems."

THERE WAS also the problem of singer Ozzie Osbourne's voice going. "We thought we'd go over anyway. So we did a couple of gigs and his voice went. We had the doctors in, everything, injections, throat sprays, the lot.

"Anyway, the doctor said he should have time off, and he did take time off for two days. So we thought it's getting better, we'll try again.

"So we did another gig, and then he had to have a week off. It just pisses me off, hangin' about. It had been just all rush from the beginning, and we just wasn't ready for it.

"And then when his voice did come back, we was going out on stage wondering if it was going to go again, all worried like in case it goes. Eventually it all came to a head, and the last night I collapsed at the Hollywood Bowl.

"We'd just finished the last number and I come off and I'm just gone. The doctor was in, and he said we'd have to go home, so we had to cancel the dates. I didn't know anything about it. Completely out, I was."

So you see, it ain't all bright lights in the rock biz. Did any of this lunacy actively affect B. Sabbath's music?

"It does in a way, I suppose. Things come out in the music. Your scope widens. Like from the early days of Sabbath up until now, we've seen a lot of the world, we've seen a lot of everything that goes on.

"Like in the last album there's a thing called 'Laguna Sunrise', which is over there, Laguna Beach, it's about the beach and the sea. You just write about things which are in your environment at the time."

Has the band's increasingly affluent life-style changed their music?

"Well obviously we all live a lot better. In the early days it was a lot rawer because of the environment we were in. We were all down in the dumps, and that had a lot to do with it. It's certainly changed the music.

"At the time of the first album we was all pretty much pissed off as I said and it was all really aggressive. The new album is different really. It's basically heavy but it doesn't have that rawness like the first one."

B. SABBATH'S music publishing company bears the exquisitely subtle and enigmatic name of "Rollerjoint" and the new album carries a dedication to the "COKE-Cola Company Of Los Angeles."

Does this denote a strong orientation towards (gulp) DRUGS?

"You can take that Coke thing two ways. We did an advert for Coca Cola for the TV. I don't want to say more than that, actually. It can be taken two ways. 'Rollerjoint', that's also something that can be taken any way. I think it was Lord Patrick Meehan who thought of that — our manager. It was his marvellous idea to 'roll a joint'."

Does he get different vibes off English audiences as opposed to American audiences?

"Not really. We really enjoy working in England and we enjoy English audiences. It's probably different because it's our own. We used to think, 'Oh great, we're going to the States,' but now it's 'Oh great, we're going back to England'."

What got B. Sabbath into writing about Satanism?

"Things we've written about in the past have just been things that's happening, but people don't mention really. Not particularly things that's happening to us, but things that's happening in the world.

Like the things that we've written about have been like . . . Satanism and a good bit about drugs and the bomb and things like that. It's just things that's happening in general that we've written about, not just things that's happening to us.

"Geezer's (Geezer Butler) had dreams like . . . this particular instance he had a dream that I was stuck in a lift and couldn't get out and all this kind of stuff, and right next day I got stuck in a lift and couldn't get out." He laughed heartily.

"Which was really weird because the night before he'd had this dream and he'd told me about it and the bloody thing happened the next day. Just things like that. It's happened a few times.

"There have been others but I can't remember what they've been. He's got this thing, he can dream of things and they'll happen. Even in the early days with the things we got into on the first album, there was like something pushing us into doing those sort of things. It just sort of come out like it was meant to come out."

Suitably impressed, I asked if B. Sabbath considered themselves to be a socially reflective band. "I'm lost! You mean like — say it again?" More hearty laughter.

Do you consider yourselves a band who's gig it is to reflect what's happening to people? "Oh, I see. It's just things that we think that we write about that people don't write about really. People understand when they listen to the music.

"A lot of people, when we first went over to the States, realised how different the band was. It was like a new thing for them, because we was writing about things that was actually happening that people didn't really write about. Satanism and one thing and another. People really got into it. We was trying to throw things out to people so that they'd realise."

Goodbyes were said, and the amiable Mr. Iommi descended into the basement.

I tried and tried, but I just couldn't imagine the flames of hell licking around his feet as he slowly vanished from sight. It was just too much of a strain on an already severely overtaxed imagination.

EMI singles are
Getting even bigger

ANNE MURRAY
Destiny
CL 15734

DANNY AND THE JUNIORS
At The Hop
GFF 107

JEFF BECK
Hi Ho Silver Lining
RR 3

HOT CHOCOLATE	You'll Always Be	RAK 139
EAST OF EDEN	Boogie Woogie 'Flu	HAR 5055
BARRINO BROS.	I Shall Not Be Moved	INV 523
BRUCE RUFFIN	Coming On Strong	RNO 109
THELMA HOUSTON	No One's Gonna Be A Fool Forever	MW 3001
BARCLAY JAMES HARVEST	Thank You	HAR 5058
GLADYS KNIGHT	Help Me Make It Through The Night	TMG 830
HOLLAND-DOZIER	Why Can't We Be Lovers	INV 525
FRANKIE VALLI	The Night	MW 3002
SISTERS LOVE	Mr. Fix It Man	TMG 828
BLUE MINK	Stay With Me	RZ 3064

EMI

BUY YOUR RECORDS FROM YOUR EMI MusicCentre

EMI Records (The Gramophone Co. Ltd.) EMI House, 20 Manchester Square, London, W1A 1ES
A member of the EMI Group of Companies
International leaders in Electronics, Records and Entertainment.

THIS MAN GLITTER

I'm crude, I'm raw, he tells ROY CARR

AFTER SPENDING the best part of the 60's rocking in semi-obscurity, a somewhat-straight-looking Paul Raven recently took it upon himself to redirect his destiny by undergoing a most dramatic personality transplant.

The transfiguration successfully completed, the once-reserved Raven — now in the glitzy guise of Gary Glitter — started all over again. But this time it was right at the top, with the hit single "Rock and Roll Parts 1 and 2". In years to come I have the feeling it will constantly re-emerge as the future generation's much requested Golden Oldie.

Butcher than Bowie, more mobile than Marc, but far less decadent than Alice Cooper, the sparkling presence of Gary Glitter strikes an extremely commercial compromise as he comes on double-strong like a blast from the past.

Against tub-thumping drums, the fact is that glittering Gary has proven to be the logical descendant of such cutely-named extroverts as Gary U.S. Bonds, Bunker Hill and Chubby Checker. They all projected intense excitement by pounding out total body music.

NOT THAT GLITTER sees himself as a blast from the past.

"I'm most definitely no 1959 rock 'n' roll singer," insisted the gyrating grunter, when I talked to him at his agency's office. Slightly more sober behind the scenes, the man who has often been heard to enquire "Do you want to touch me" in public is more inclined to decline to during the course of private interviews. For our meeting he chose a subdued black velvet two-piece with only a few diamond studs betraying his vocation.

"He told me: "It's just that as a kid I grew up when there was a certain dirtiness about music. Everything was full of excitement. And the very big rock stars . . . well, they were really glamorous.

"Jerry Lee Lewis, for instance, and Little Richard, Presley, Bo Diddley and Chuck Berry are still big stars today mainly because they've still managed to retain that extra special glamour".

Emphasising that he had attained his present stature more by sheer accident than premeditated intent, Glitter offered a somewhat strange paradox.

"If you, or anyone for that matter calls me a pop star, you're the one who's saying it . . . I'm not.

"I'm just getting up there on stage in front of an audience, and doing something that I've always wanted to do. It's been my ambition to get somewhere from the time that I first started singing.

"One thing is certain, I really don't know what the image of Gary Glitter is . . . maybe someone could tell me."

IN MANY WAYS, the reason why so many may have clutched glittering Gary to their bosoms may have something to do with the fact that he is a stark reflection of many people's darkest and most closely guarded secret.

Like them, Gary Glitter is the definitive gesticulating mirror poser.

C'mon now . . . own up. How many times have you put on a record by your favourite rock hero, placed yourself squarely in front of your wardrobe mirror, first making sure that the bedroom door is locked, then, with dedicated fervour, faithfully impersonated an artiste of your choice in an idolising and yet narcissistic pastiche?

There's a little bit of all of us inherent in the Glitter grimacing, which is why, at the mention of his name, so many smile. Few sneer.

Glitter openly admitted to this mirror-dancing practice when I put it to him. He also told me that at the age of 10, when he WAS Elvis Presley, he went so far as to hang his tennis racket around his scrawny neck in order to give more credibility to his pelvic prancing and slack-mouthed lip-syncing.

"I'm quite certain," he added, "that even Mick Jagger used to do just this before he became famous.

"I suppose a lot of my appeal must have something to do with clothes and that sorta thing, but I'm not really all that outrageous. You can walk down the King's Road any day of the week and see plenty of young kids who look far more outrageous than I could ever try to be.

"I can't stand people not looking at me when I'm on stage, though, which is why I don't work to the front row. I always work right to the very back of the crowd, so there's not one person in the place that I'm not holding.

"I'm not a head man one little bit . . . my music is purely physical. It's vulgar, it's crude, it's raw. But it's exciting. I perform the kind of music I personally enjoy. I like dancing, going to discotheques, jumping about and stamping my feet.

ADDS GLITTER: "I fall between being a Proby and being a Slade . . . I just go straight down the middle, and fill that very important gap that needed to be filled for a long time. A lot of people come along to see me for the first time just for a bit of a giggle. But they go away satisfied."

MANY AN ARTIST'S subsequent downfall could more often than not be attributed to the fact that he appealed to just one tightly-knit band of followers. Gary Glitter feels he gets to everybody.

"I would like to say that we just appealed to rock 'n' roll people, or just the teenyboppers — but we don't," he told me.

"Fortunately, we attract a whole cross-section. There's lots of teenyboppers, a whole bunch of jaded old rockers, and even a considerable amount of heads and freaks, who're pleasantly surprised with what we've got to offer.

"If I'm truthful, once you take into account that I'm always getting my clothes ripped off my back by hysterical girls, I suppose I've now become something of a sex symbol." He was trying not to sound too embarrassed, and in an aside he whispered: "Or that's the way it appears from some of the letters I receive . . ."

ORIGINALLY GARY GLITTER was no more than a name conceived out of a private joke between Paul Raven and his friends when watching "Rock Around The Clock" on TV late one evening.

But today Gary Glitter the person, Gary Glitter the act and Gary Glitter the star have taken on a positive personality of their very own.

"Gary Glitter was tongue-in-cheek to begin with," he told me as he talked about his alter-ego, "insomuch as the name was tongue-in-cheek. It's no longer that."

He offered an example as he accepted a cigarette: "When Engelbert Humperdinck first started out everyone was going around mumbling, 'Christ, what a stupid name'. But once he became successful he was accepted. The same thing has happened to me.

"Now, when I go to a hotel I've stayed at before, instead of 'Oh Mister Glitter, ha, ha, ha', it's 'Hello Gary'. You see, the laugh's not there any more. They've accepted Gary Glitter as a real person".

Even with his new-found freedom, this scintillating symbol isn't being allowed to run will or to self-destruct. There's also a brain there, programmed to know what's right and what's wrong.

"On stage I always say to the audience: 'It was you who put me on this stage, and don't you let me forget it' — because they made me.

"I don't want anybody to let me forget it, either. If ever I do, I want someone to kick me up the arse and say: 'Hey you'.

"It's easy to get out of touch with what's happening. I've seen it happen to others, and I'm making sure it never happens to me. That's why, after a show, I insist on talking to at least 10 or 15 kids out of the audience. I don't want to creep off and be put to bed.

"I want to know what they saw in me. I want to know what they like. And more important still, what they don't like.

"I'M NOT TRYING to please everybody, because I'm not God. Therefore it's good to surround yourself with a certain amount of controversy.

"I don't want to be Gary Glitter all the time. It's impossible to be that flamboyant every hour of the day, except that at the moment there's not much time for privacy.

"While I'm talking to you you'll notice I'm not dancing on the table or leaping about all over the table. I would be, at a Press reception, because that would be the me everyone wanted to see.

"Everyone has a fantasy. Gary Glitter is mine".

He'll be around for a long time. And in my book, Gary Glitter's alright.

BRITAIN'S LEADING CUT PRICE MAIL ORDER SERVICE

	List Price	Our Price
Electric Light Orchestra	2.50	1.80
Angel Delight—Fairport Convention	2.30	1.50
Be Glad—Incredible String Band	2.30	1.50
Love It To Death—Alice Cooper	2.29	2.00
Beggars Banquet—Stones	2.25	1.80
Taste Live, At Isle of Wight	2.25	1.75
Blackmans Burden—Eric Burdon	2.69	2.00
America—America	2.29	1.95
Skid—Skid Row	2.29	1.50
El Pea—Various	1.99	1.30
Dimension of Miracles (inc. Bowie & Stewart Tracks)		1.40
In Search Of Space—Hawkwind	2.50	1.80
Beach Boys—Live In London	2.25	1.70
Daughter of Time—Colosseum	2.40	1.50
Pictures At An Exhibition—E.L.P.	1.49	1.10
Them Changes—Buddy Miles	2.25	1.50
BARGAIN OF THE MONTH Manassas—S. Stills	3.69	2.95
Tapestry—Carole King	2.25	1.70
Live Dead (1st Album) Double	3.69	3.10
Asylum Choir I	2.25	1.25
Son of Schmilsson—Nilsson	2.19	1.75
Stone Age—Stones	2.25	1.80
Retrospective—Buffalo Springfield	2.29	1.95
Inner Mounting Flame—John McLaughin	2.29	1.95
Cruel Sister—Pentangle	2.29	1.20
Babbacombe Lee—F. Convention	2.29	1.75
Forever Changes—Love	2.29	1.95
Atom Heart Mother—Pink Floyd	2.50	1.90
Don, Mark & Mel—Grand Funk Dble.	4.50	3.25
Led Zeppelin II	2.29	1.85
Songs from a Room Leonard Cohen	2.29	1.75

SIMONS IMPORTS

Easy Action—Alice Cooper	3.25	2.85
Are You Experienced—Hendrix (Stereo)	3.25	2.40
Pretties For You—Alice Cooper	3.25	2.85
Axis Bold as Love—Hendrix (Stereo)	3.25	2.40
Plastic Factory—Capt. Beefheart and His Magic Band	3.25	2.40

CHEAP 'UNS

Emitt Rhodes/Emitt Rhodes	1.75
The Least We Can Do Is Wave To Each Other—Van De Graaf Generator	1.70
Blood, Sweat and Tears II	1.25
Remedies—Dr. John	1.40
Portrait of Gordon Giltrap	1.40
Ginger Baker's Airforce (Dble)	2.50
Best of the Youngbloods	1.10
Exile On Main St.—Stones	2.95

SOME MORE TOP SELLERS

Living In The Past—J. Tull	3.49	3.00
Simon & Garfunkel Greatest Hits	2.59	2.05
Circles—New Seekers	2.29	2.00
Rock 'n' Roll Music to the World—T.Y.A.	2.29	1.85
Ziggy Stardust—David Bowie	2.19	1.90
Deep Purple In Rock	2.50	1.90
Slade Alive	2.25	1.90
Meaty Beaty — Who	2.25	1.70
Greasy Truckers		1.35
Bandstand—Family	2.59	2.20
Salisbury—Uriah Heap	2.30	1.80
Fleetwood Mac's Greatest Hits	2.59	2.20

FREE SINGLE WITH EVERY L.P.
(Mail Order only)

SIMONS
BRITAINS BEST BARGAIN BUYS
"THE NAME OF QUALITY"
16 RIPPLE ROAD, BARKING, ESSEX

How to get these fantastic offers if you can't get to us—easy. Just send either cheques, postal orders or cash to the above address.
For enquiries phone 01-594 1632

BRIEF LOOK AT OUR TOP SELLERS

1	Catch Bull at Four—Cat Stevens	2.40	2.00
2	War Heroes—Jimi Hendrix	2.40	2.15
3	Ontinuous Performance—Stone the Crows	2.25	1.75
4	Rock 'n' Rolling Stones	2.25	1.95
5	Black Sabbath 4	2.40	1.95
6	Heads—Osibisa	2.50	2.20
7	Foxtrot—Genesis	2.30	2.00
8	Who Came First—P. Townshend	2.40	1.95
9	Glitter—Gary Glitter	2.25	2.00
10	Sandy—Sandy Denny	2.30	1.85
11	Superfly—Curtis Mayfield	2.25	2.00
12	Amazing Grace—Judy Collins	2.29	1.95
13	Sometime in New York—Lennon	2.90	2.55
14	England—Amazing Blondel	2.30	1.85
15	Below The Salt—Steeleye Span	2.30	1.85
16	Crying, Laughing—Labi Siffre	2.25	1.75
17	Backstabbers—O'Jays	2.29	2.05
18	Lookin' Through Windows—Jackson 5	2.25	2.00
19	History Of Eric Clapton	3.90	3.20
20	Squawk—Budgie	2.29	2.00

All personal callers will have a further 15p off when spending over £2.00.

FEATURED ARTISTS ROD STEWART/FACES
SAVE 45p on all albums

Never A Dull Moment	2.40	1.95
Every Picture Tells A Story	2.10	1.65
Gasoline Alley	2.40	1.95
An Old Grey Raincoat	2.40	1.95
First Step	2.29	1.84
Long Player	2.29	1.84
A Nods As Good As A Wink	2.59	2.14

SUPER BARGAIN No. 1
Dingly Dell—Lindisfarne 2.29 1.85

YES
(45p off any of these albums)

Time And A Word	2.29	1.84
The Yes Album	2.29	1.84
Fragile	2.59	2.14
Close To The Edge	2.59	2.14
Yes	2.29	1.84

SUPER BARGAIN No. 2
Best of Bread 2.29 1.95

ELTON JOHN
(45p off all the albums)

Elton John (Black Cover)	2.40	1.95
Tumbleweed Connection	2.40	1.95
Madman Across The Water	2.40	1.95
Empty Sky	2.25	1.80
Honky Chateau	2.40	1.95

SUPER BARGAIN No. 3
Turkey—Wild Turkey 2.30 1.85

Choose your albums at the following reductions.
£3.90—£3.50; £3.69—£3.20; £2.99—£2.75; £2.59—£2.30; £2.50—£2.25; £2.40—£2.15; £2.29—£2.05; £2.25—£2.00.

UNBELIEVABLY CHEAP ALBUMS

Richard Thompson, Henry The Human Fly	2.30	1.80
Flock, Dinosaur Swamps	2.29	1.45
Head Keeper, Dave Mason		1.75
Master of Reality	2.40	1.85
Himself, Gilbert O'Sullivan	2.50	2.00

VERY FAST SERVICE
NEW RELEASES DUE OUT SOON
DESPATCHED WHEN RELEASED

Seventh Sojourn, Moody Blues	2.50	2.20
Caravanserai, Santana	2.29	1.99
Back to Front, Gilbert O'Sullivan	2.50	2.25
Diana Ross Greatest Hits	2.50	2.25
New Sutherland Bros	2.30	2.05
Motown Chartbusters Vol. 7	2.25	2.00
New Bee Gees	2.25	2.00
Focus III (double)	3.90	3.50
New Seekers at Albert Hall (double)	4.30	3.90
Extrapo. John McLaughlin	2.25	2.00
Beard of Stars, Unic. (Double) T. Rex	2.40	2.10
Shine Brightly Home (double) Procol Harum	2.40	2.10
W. Rhymes, John Entwhistle	2.25	2.00
New Matching Mole	2.29	2.05
Hogwash, Groundhogs	2.50	2.20
Doremi Faso larr Do Hawkwind	2.50	2.20
Magical Beauty,—Uriah Heep	2.29	2.00
Andy Williams Great Hits II	2.29	2.05

All orders. Free of postage and packing inside U.K. Outside please add 50p. Outside Europe please add £1.00

Good Rockin' Tonight

Elton John

New single on DJM Records

D.J.M. (Distributors) Ltd., James House, 71/75 New Oxford St., London W.C.1A 1DP Tel. 01-836 4864

Distributed by Pye Records (Sales) Ltd.

ALBUMS

SHA NA NA: "Rock & Roll Is Here To Stay". (Kama Sutra). These 12 men of varying shapes and sizes have now emerged from being a cultist curiosity to a fully fledged headlining attraction. Sha Na Na are worthy of every superlative bestowed upon them.

When it comes to re-interpreting other artists' material, you have to be as good, if not better, than the original — and this is the standard the Shas have attained. However, even on record, they are so much more than just a clever Xerox, in that they give full impetus to each and every Golden Oldie.

With Sha Na Na's albums now selling well, Polydor have re-packaged their very first album of 14 all-time classics.

With sure-fire precision, the dirty dozen workout well on such tunes as the Earls' "Remember Then", the Del-Vikings' "Come Go With Me", Big Bopper's "Chantilly Lace", the Diamonds' "Little Darlin' ", Mr. Penniman's "Long Tall Sally", the Monotones' "Book Of Love", Danny and the Juniors' "Rock And Roll Is Here To Stay", Sonny James's "Young Love", Dion and the Belmonts' acne anthem "A Teenager In Love", the Cleftones' "Little Girl Of Mine", Colonel Parker's prodigy's "Heartbreak Hotel", Mark Dinning's crass "Teen Angel", the Rays' "Silhouettes" and the Flamingoes' "Lovers Never Say Goodbye".

Only one gripe. When this album was first put out, the lyrics were included. Second time around they are not. Still, the music's there. — **Roy Carr.**

Sha Na Na: a shining goldie

JERRY LEE LEWIS: "Explosive" (Contour). A low-price set, ideal for connoisseurs. These tracks date from 1965 — not exactly Lewis's heyday, but still before he began to revert to more basic country roots. There are some classic rock standards — "Johnny B. Goode", "Roll Over Beethoven" and "Mabellene" among them. Not his peak best — but still exciting and dynamic. And cheap. — **Derek Johnson.**

FRANK ZAPPA AND ABNUCEALS EMUUKHA SYMPHONY ORCHESTRA: "Lumpy Gravy" (Verve Select). According to Frank himself, "Lumpy Gravy" is a "curiously inconsistent piece which started out as a ballet, but probably didn't make it". It was recorded in early 1967 and was the subject of much wrangling between Capitol (who commissioned it) and MGM (who eventually released it). Eric Clapton is on it. This is all the information that can be presented at this time.

A while ago I thoughtlessly characterised this album as "off-target". Oh, how could I be such a fool! It was on-target for what Zappa wanted to do, but I was nowhere near the target. I didn't enjoy "Lumpy Gravy" when I first heard it, and I still don't dig it now. If you have sufficient faith in Uncle Frank to buy this album in the hope that all will be revealed at a later date, then go ahead, bro' and good luck. Maybe if Frank re-issues it again in 1977 we'll have caught up with it.

Hey, Mr. Polydor — whatever happened to "Rueben And The Jets"? **That** I can understand. — **Charles Shaar Murray**

CHAIRMEN OF THE BOARD: "Bittersweet" (Invictus). Although this includes their current single "Elmo James" and their last hit, "Working On A Building Of Love", at least there's more than 40 minutes of music — quite an exceptional playing time these days.

Now down to three since their re-formation without Eddie Custis, the Chairmen of the Board are becoming more adventurous in their choice of material, as evidenced by the lengthy anti-war song, "Men Are Getting Scarce", which advises proponents of women's lib that they will soon be truly liberated since there just will not be any more men left.

The bulk of the writing is by the Board's General Johnson and his writing partner Greg Perry, while the famed Holland - Dozier - Holland teaming, who own Invictus, were responsible for "Working On A Building Of Love".

Interestingly, the arrangements were handled by McKinley Jackson and H. Barnum, the later being long-time jazz big-band leader.

Up till now, Invictus albums, and Chairmen of the Board offerings in particular, have tended to be very samey in concept. Taken individually, most of their tracks sound good. Lump them together, and they end up merging into one another.

This time, however, there's a nice variety of approaches and each number assumes a truly individual identity — **Roger St. Pierre.**

SHA NA NA: deserve all the praise.

Seems like a certain hit...
EARON YOUNG
Seems like I'm always leaving
SINGLE 6052 184
CURRENT ALBUM
It's four in the morning
6338 095
From Phonogram— the best sounds around
PHILIPS

IMPORTS

APOLOGIES FIRST. The manager of One Stop's Dean Street (London) shop says that, as far as he knows, the Abkco singles mentioned in this column recently were only available from One Stop at the time I wrote my piece and my assertion that they were generally available at import shops was incorrect. Now on to other things . . .

Seems to be a flood of early **Dion** recordings. I mentioned the "Greatest Hits" compilation (Laurie LLP2013) the other week, but since then I've spotted several other Laurie items by Dion all waiting to be collected by those who remember his Belmont days.

"Together" (LLP2016), "Alone With Dion" (LLP2004), "Runaround Sue" (LPP-2009) and "Lovers Who Wander" (LLP2012) are titles I've spotted and I'm sure "Sings To Sandy" (LLP2017), "15 Million Sellers" (LLP2019), "Wish Upon A Star" (LLP2006) and the initial "Dion And The Belmonts" (LLP2002) are in somebody's stock.

Incidentally, the Belmonts also share a Spin-A-Rama album with **James McCleese** (Jimmy Soul) and this is in one or two import shops. **McCleese** had a million-seller in "If You Want To Be Happy."

Big sales-puller at present is "Mar Y Sol" (Atco) a double-album of the first Puerto Rican Pop Festival. **Dr. John,** the **J. Geils Band, Herbie Mann, John Baldry, the Allman Brothers, Emerson, Lake and Palmer, Osibisa, Nilzinger, Jonathan Edwards, Cactus** and the **Mahavishnu Orchestra** are the names.

Michael Jackson's "Ben" (Motown) looks a nice one. The title song comes from a new Cinerama film, but there are more familiar songs aboard in "Shoo-Be-Doo-Be-Doo-Da-Day," "My Girl" and the Thom Bell and Linda Creed song "People Make The World Go Round."

What else? Well, one can try **"Little Feat"** (Warner) on which **Sneeky Peter Kleinow** and **Ry Cooder** guest, **"Crusaders 1"** (Blue Thumb); **"The Moments'** Greatest Hits" (Stang); or **Bonnie Raitt's** album for Warner Bros. on which she intersperses blues by such as Sippie Wallace and Robert Johnson with songs by Stevie Stills and Paul Siebel.

Joe Osborn, Jim Gordon, Larry Knetchel, Jim Webb and Johnny Rivers all helped to put the first 5th Dimension album together back in 1967. In 1972 they're still together and have an album — **Johnny Rivers'** "L.A. Reggae" (UA) — to prove the point.

JOHN WOODLEY.

JOAN ARMATRADING

Redbone Fais Do
New Single on Epic 8323
EPIC records are marketed by CBS

ALBUMS

OSMONDS: A PALE JACKSON FIVE?

"THE OSMONDS LIVE" (MGM). Those of us over the age of consent may wish to ignore the clockwork Osmonds. Together with the Partridge Family, the Osmonds — who appear to breed like rabbits — constitute the horrific ultimate in America's commercial music culture.

Be that as it may, you can't ignore the fact that the Osmonds are creating the same kind of mass hysteria as the Monkees did.

Here is another fact. Every sub-teen phenomenon that has been foisted on the unsuspecting public since the Beatles hasn't possessed the talent of John, Paul, George and Ringo. To me, each new scream machine has had less to offer than its predecessor. And with this album I think someone is scraping the bottom of the barrel.

Let's face it, the Osmonds are the honky Jackson Five, and on talent the Jackson Five win hands down.

Save for a couple of songs tailor-made for the Osmonds, the five white tornadoes go through their well-drilled paces by performing substandard covers of other artists' past glories.

In the wonder of 16-track stereo screamarama, the Osmonds hack out a Motown Medley, Buddy Miles' "We Gotta Live Together", offer very unsatisfactory interpretations of quality songs like "Your Song", "Proud Mary" and "You've Lost That Lovin' Feelin' ", while Donny drones "Go Away Little Girl".

If that's not enough, the youngest member of the Osmond household, six year old Jimmy, squeaks out Uncle Elvis's "Trouble". Is nothing sacred any more?

The album and the Osmonds' only saving grace is the powerhouse aggregation backing them up. Indeed, I'd prefer an album of just the backing tracks, because the bass player, drummer and guitarist lay down some of the finest rhythm work I've heard in ages. Such a shame that musicians of this calibre are forced to earn a crust this way.

I don't like this album, I don't like the Osmonds, but then that's only one opinion. I'll concede that I'm outnumbered.

To paraphrase Cheech and Chong: "And now back to our movie, the Jackson Five Story starring the Osmond Brothers". — **Roy Carr.**

THE OSMONDS: clockwork?

GARY GLITTER (Bell). So what has made Gary Glitter shine so brightly on the world's charts in such a short period of time?

It's because Glitter sings the kind of rock songs that you and I have all made up at one time or another and then warbled merrily while soaking in a Radox bath wondering why they were not challenging Marc, David and Donny to be Top Of The Pops.

The chord sequences are thoroughly predictable, the lyrics so wonderfully inane and the rhythm infectious. Ah, the true spirit of hub-cap rock 'n' roll. It's Wild Man Fischer-type mouth music with a raunchy grating back-up band, and I love it.

Not since Gary U.S. Bonds has anyone had the pluck to hammer home such crude music into our brains so effectively. It's base, it's nasty, often as raw as an exposed nerve, vulgar and as mindless as sweaty body music can possibly be.

Gary Glitter and with Mike Leander (his producer and co-song writer) have taken the basic three-chord trick and the other instant rudiments of rock, beefed them up and placed all the emphasis on maintaining an intense mood which is as simple as thrashed out four-in-the-bar drum beat can possibly be. Which isn't as easy or as artless as it appears on paper. It takes know how, discipline and guts to be as simple as this.

"Rock & Roll Pts 1 & 2" and "I Didn't Know I Loved You" proving just this point. "Rock On" consolidates this and so too do his covers of "Baby Please Don't Go" and "The Clapping Song". As a first album pushed out in the wake of two smash singles, it's acceptable. However, I feel that with the kind of planning that made his singles such big charters his second album could prove to be really somethin' else.

Personally, I don't think Gary Glitter is a two-hit wonder. He has a place in pop music and anyone who can get teenyboppers, rockers, freaks and the NME editorial staff to indulge in some good old fashioned foot stompin' can't be bad. Twinkle On.

— **Roy Carr.**

RALPH McTELL: "Not Till Tomorrow" (Reprise). There lie certain doubts in my mind as to whether Ralph McTell was ready to make this album just when he did. Agreed, it's a year since "You Well-Meaning Brought Me Here", but he still doesn't seem comfortable on all the songs. And at least two of the tracks come nowhere near to what he is capable of.

On first listening I found most of the album particularly hard and unusual to get into. Since then many of the cuts have come through to me.

Unlike "Well-Meaning", this album is just about pure McTell; only using bass and drums to add strength throughout, apart from his own instruments, and an occasional organ, sitar and recorders. It suggests, as do some of the tracks — blues numbers like "Zimmerman's Blues" and "Birdman" — that he is re-examining a path in style he followed on his early albums.

This possibility also comes through in his writing style. The beauty and sensitivity he showed on things like "Factory Girl" is present again strongly on "Sylvia" (with piano accompaniment), "Barges" (with the fluent melody), and Gypsy" (with a pitter-pattering guitar line).

McTell's ever-improving guitar technique is evident on "First Song". And there's also a new guitar trend on "This Time Of Night", where his strumming, and, in fact the form of the number and its arrangement, bear close resemblence to Cat Stevens' style.

Apart from some faults, such as the poor mix for "Birdman", and some poor material — "When I Was A Cowboy", "Nettle Wine" and "Another Rain Has Fallen" — McTell has managed to offer us something outstanding again. — **Tony Stewart**

JIMMY STEVENS: "Don't Freak Me Out" (Atlantic). Most first albums can be dumped in the bin, especially ones accompanied by PR notes saying they're greatest thing since the amplifier.

This one's rather different. There was no hype, and Stevens himself claims not everybody will freak out on it.

Apart from producer Maurice Gibb laying on the strings on practically every track and smothering some of Peter Frampton's guitar work, the album is quite good. Though I'd like Stevens better with a small band instead of the swooning orchestration.

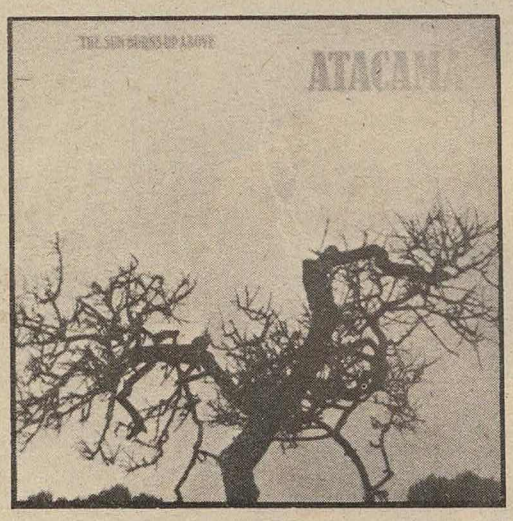
Straightforward tracks like "Bye Bye Love" and "Don't Freak Me Out" were the ones I particularly dug.

Stevens' vocals have soul and strength, but also some tender moments as on the opening to "Tears" and "Sweet Child Of Mine". However, he makes a poor effort on "Girl From Denver", the only track I can't stand.

Except for "Bye Bye Love" the material is all self-penned. He shows he's conscious of melody and good lyrics, and this could have been brought out more with better arrangements. People like Frampton and Mike Kellie help him along a lot. He should prove worth listening to.

— **Tony Stewart**

ATACAMA

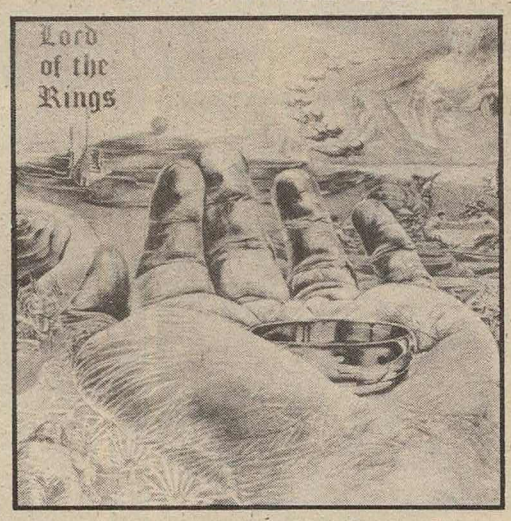


'The Sun Burns Up Above' **CAS 1060**
The combination of good music and intense political motivation, performers and writers joining to reach and persuade public opinion, is now full-blooded tradition in Latin America, and particularly in Chile. Music is as effective a media as any when artists are prepared to play for little or nothing in villages impoverished and illiterate. ATACAMA's second album to be released on Charisma (The first was 'Atacama' CAS 1039) features songs from the central and southern regions of Chile, including three from their acknowledged 'master', Violeta Parra, who died tragically some years ago.

STRING DRIVEN THING

'String Driven Thing' **CAS 1062**
A discovery in the highest tradition of Charisma 'firsts' (i.e. Lindisfarne, The Nice, Genesis, Van der Graaf Generator). A remarkable first major appearance at the Reading Festival '72 has been followed by a period of private and close co-operation with producer Shel Talmy. A strange line-up: The superb violin of Graham Smith the sturdy vocal of rhythm guitarist Chris Adams, the voice and driving concert tambourine of Pauline Adams, the fine bass work of Colin Graham worked under Sir John Barbirolli in the Halle, before moving on to the Scottish National, where he began 'moonlighting' on gigs with Chris, Pauline and Colin in the Glasgow area.

LORD OF THE RINGS



Bo Hansson **CAS 1059**
Around five years ago quite a few British musicians were admiring a Scandinavian duo called Hansson and Carlsson, an organ/drums outfit ambitious beyond its time. Hansson, composer and keyboard man, retired from the gig scene to an island off Stockholm. Reclusive and other-worldly, he was seduced by Professor Tolkien's 'Lord Of The Rings' trilogy. Out of the seduction was born a series of haunting rhythms and melodies. In large part this 'Lord of the Rings' suite was recorded on that same small island off Stockholm, with Hansson's own organ and Moog Synthesiser dominating. The album includes a colour portrait insert of the rarely photographed Professor Tolkien, taken by Snowdon.

THE FAMOUS CHARISMA LABEL

CHARISMA PUTS A LITTLE COLOUR IN YOUR CHEEKS.

MARKETED BY B&C RECORDS LTD.

ALBUMS

PLAINSONG —A 1972 CLASSIC ?

IAN MATTHEWS of Plainsong

PLAINSONG: "In Search Of Amelia Earheart" (Elektra). First I took a look at the lyric sheet, and then at the two biographies of Plainsong. Then I settled down with the collection of newspaper stories about that heroic lady aviator's last flight. After about half an hour's engrossed perusal of these most valuable documents, I realised there was an album in the package as well, so I went and listened to it.

This last was commenced not without some small degree of foreboding. After all, "In Search Of Amelia Earheart" is a concept album, and the days when the very mention of the phrase "concept album" was enough to send any reasonably sensitive music journalist screaming for shelter are by no means long gone.

All things notwithstanding, this is a startlingly fine album. Plainsong (or P. Song) are more than just Ian Matthews' new band, or even Ian Matthews, Andy Roberts and two mates. It's these two aforementioned gents, plus Dave Richards and Bobby Ronga, and this, their first recorded work, is pretty remarkable.

If you missed CSNY and Matthews' Southern Comfort, but found America too insipid for words, then look no further than Plainsong. I could be wrong, but for what it's worth "In Search Of Amelia Earheart" is going to be one of the very important albums of the next few years.

It's an extension of the country rock/harmony thing that got so stultifying a couple of years back, but so revitalised that it once again becomes a workable concept.

There are in fact only two overtly Earhart songs on the album. The others are either new Matthews songs, with "Call The Tune" particularly outstanding, or songs by such as Jerry Yester and Judy Henske and Paul Siebel. I must confess that my favourite cut is "Yo Yo Man" a perfectly charming version of a song by a gentleman named Rick Cunha, which cropped up on a lovely but neglected Mason Williams album called "Home Grown". Mason Williams? That's right, Mason Williams and if you laugh I'll kick your teeth in.

Add to that a production by Sandy Robertson, ex-producer to some of the finest folk and acoustic acts in the business, and you have as good a potential classic as I've heard recently. This, the Steeleye album, "Ziggy Stardust" and the new Crows are probably the best bets for the classic 1972 albums.

It's been a long time coming, and worth every minute. Get this album. — **Charles Shaar Murray.**

GENESIS: "Foxtrot" (Charisma). There's plenty to be said about Genesis' third album for Charisma — most of it complimentary. They're a clever, adventurous band with undistressing tastes and a nice knack for imagery.

They have the ability to skirt the edges of pretension without ever quite toppling over.

Genesis images and instrumental backdrop, charmingly outlined on earlier albums (notably "Nursery Cryme") are here developed to a much larger extent. On most levels this succeeds artistically; on one or two vital areas, it . . . not exactly fails, but falls short.

Compliments first: we now have a brilliantly-broadened instrumental Genesis with vaulting arrangements and typical Peter Gabriel lyrics.

The lyrics — like those of King Crimson's Peter Sinfield — are classically-inspired yet flavoured with the need to pass social comment. Like Sinfield in later stages, Gabriel unfortunately stands in some danger of becoming a parody of himself. But on the whole his lyrics are appropriate.

A word here on the sleeve. The complicated nature of the lyrics makes recourse to sleeve notes important — yet the chronic printing and bad proof-reading suggest that someone didn't take enough care with this vital ingredient.

But that's not Gabriel's fault, and his eerie, chanting voice still contains that quality of raising the hackles at times. And the better lyrics (such as "Get 'Em Out By Friday") are full of wicked satire and Private Eye-type pessimism. Yet I wish that whoever selected the obscure titles (what about "As Sure As Eggs Is Eggs/Aching Men's Feet") would realise that private jokes sometimes alienate.

Side two is one major epic-length piece with another awful title ("Supper's Ready") — yet this is the main reason for the album — or its main justification. In scope it is almost magnificent. Almost. Genesis have traditionally been a band of longish songs linked by orchestrated instrumental passages: on Side Two (I won't use that title) the instrumental ability (notably Tony Banks' various keyboards and the much-improved Steve Hackett's Frippish guitar work) really shines.

On first hearing, "Foxtrot" contains none of the melodic triumphs that Genesis have created on earlier albums (such as "The Fountain Of Salmacis" from "Nursery Cryme"); but, as a whole, it is surely a more impressive work. There's still a lingering feeling that perhaps it's time to explore a few new avenues but "Foxtrot" contains naught to be ashamed of and much good music and clever words

— **Tony Tyler.**

CASSETTES

MOST OF THE many phases of Noel Scott Engel are briefly recaptured by "This Is **Scott Walker** Vol. 2 — Come Next Spring" (Philips Sonic cassette 7176-036). "Sons Of" and "If You Go Away" reflect the period when every second song seemed to be by Brel, "Will You Still Be Mine" and "Impossible Dream" recall his attempt to woo mum and dad via the telly, and "Til The Band Comes In" and "What Are You Doing The Rest Of Your Life?" presents the Scott of the 70's — still, incidentally, very much like the Scott of the 60's.

If they'd only added a couple of tracks from "Scott 4," the album on which he sang his own songs, then tape buyers might have got some idea of how Scott might have developed if he'd stayed with rock instead of opting to join the Bennett-Sinatra syndrome. Still, at £1.75, this cassette's certainly worth a try.

I'VE MENTIONED a few deluxe cassette machines recently, so now let's talk about one of the most inexpensive units.

The machine is the Fantavox: it offers both record and playback facilities, piano key controls and jack sockets for an A.C. adaptor, a remote control microphone and an earpiece.

It's attractively styled and comes complete with the mike, earpiece, a C-60 cassette and four 1.5 volt batteries for around £10.99. Which is pretty good value.

IT'S GREAT to find another helping of "Motown Disco Classics" on tape. "Volume 2" continues in the same non-stop manner of its predecessor — a real party maker.

The **Vandellas, Supremes, Four Tops, Marvelettes, Velvettes, Marvin Gaye** and **Edwin Starr** are among the array of talent drummed up for this 15-tracker but, if you're ready for further helpings when you've played through "Disco Classics" (TC/8XU ST MA-8005) then you can always indulge in the **Supremes'** "Floy Joy" (TC/8XU ST MA-11210) or the **Jackson Five's** "Greatest Hits" (TC/8XU-11212).

NOW AVAILABLE on cassette and cartridge: **Cat Stevens,** "Catch Bull At Four" (Island); **Sunshine,** "Sunshine" (Warner Bros.); **Hot Butter,** "Popcorn" (Pye); **Bill Evans,** "Montreux II" (CTI); **Leon Russell,** "Carney" (A & M); **Gene Pitney,** "New Sounds" (Pye); **Brett Marvin,** "Alias Terry Dactyl And The Dinosaurs" (Sonet); **Earl King Boogie Band,** "Trouble At Mill" (Dawn); and **Yes,** "Close To The Edge" (Atlantic).

SOUL IS A term that emanated from jazz. I think I first heard the term in connection with the work of pianist Horace Silver, who frequently offered up an amalgam of blues and gospel that had a certain commerciality.

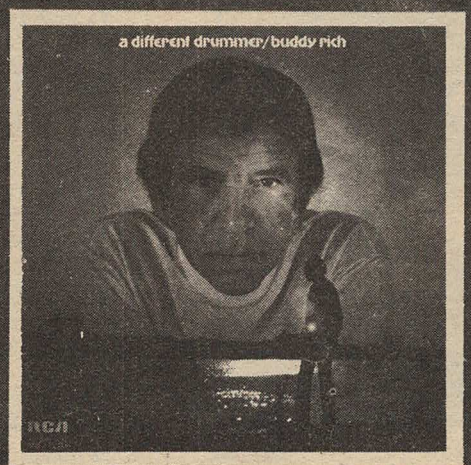
Ramsey Lewis is the man who's really made the formula pay off.

Now "The Best Of Ramsey Lewis" appears as a Chess cartridge (7739-100) and 8-track men can enjoy "The In Crowd," "Hang On Sloopy," "Wade In The Water" and all those other samples of funky fluidity. It makes easy-listening and can be quite truthfully described as middle-of-the-church music.

— **FRED DELLAR.**

Buddy Rich

VERY ALIVE AT RONNIE SCOTTS
DPS 2031



A DIFFERENT DRUMMER
SF 8229.

BUDDY RICH ON TOUR

27 October		Southport	5 November		Bristol
28	,,	Chatham	6-18 excluding 12		Ronnie Scotts
29	,,	New Victoria	19 November		Oxford
31	,,	Eastbourne	21	,,	Farnworth–Blighty's
1 November		Croydon	22	,,	Sheffield–Fiesta
2	,,	Folkestone	23	,,	Sheffield–Fiesta
3	,,	Wakefield	25	,,	Birmingham Town Hall
4	,,	Hemel Hempstead	26	,,	Hanley

STICK IT LSP 4802
Specially imported from the USA
Available soon

RCA Records and Tapes

Rock and Roll Queen

Now that Mott the Hoople have had a massive hit single with our friends at CBS, we thought we would re-introduce them on a new album that contains all that was best of the four albums that they recorded with us over three years. Rip off? . . . certainly . . . but unavoidable considering the material on this album. Judge for yourself . . . it's called Rock and Roll Queen and it's on Island ILPS 9215.

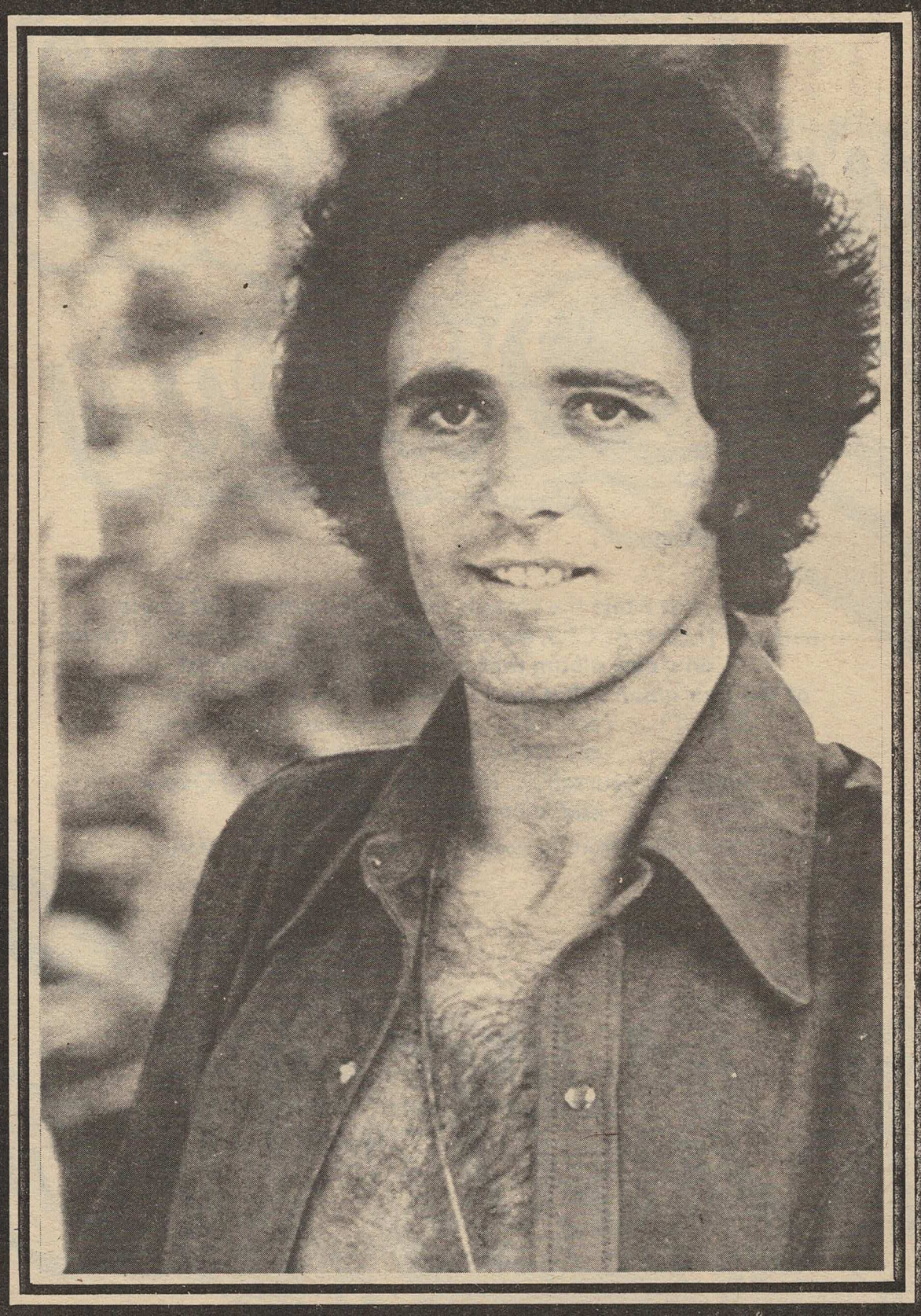
produced by Mott the Hoople, Guy Stevens and Shadow Morton

Mott the Hoople

Rock and Roll Queen
Mott the Hoople
Island ILPS 9215

island records ltd
basing street london w11

GILBERT O'SULLIVAN



a new album
BACK TO FRONT

MAM-SS 502 Stereo LP
Available shortly on Cassette and Cartridge

See Gilbert in concert at

DUBLIN Stadium	31st October	LIVERPOOL Empire	6th November
HAMMERSMITH Odeon	2nd November	GLASGOW Kelvin Hall	7th November
CARDIFF Capitol	3rd November	MANCHESTER Odeon	9th November
BIRMINGHAM Odeon	4th November	OXFORD New Theatre	11th November
LEICESTER De Montfort Hall	5th November	BOURNEMOUTH Winter Gdns	12th November

MAM

DECCA RECORDED SOUND MONO & STEREO RECORDS · MONO/STEREO MUSICASSETTES · STEREO 8 CARTRIDGES MAM Records Decca House Albert Embankment London SE1 7SW

SINGLES

Reviewer DANNY HOLLOWAY

ROCK AROUND THE CROC WITH ELTON

ELTON JOHN: "Crocodile Rock" (DJM). Put on your blue suede shoes . . . This song takes over where good old rock and roll left off as Elton's fine vocals front a vigorous shimmy rhythm. There's touches of the Marvelletes' "Please Mr. Postman" and the Diamonds' "Little Darlin'," but all-in-all it's the most natural and infectious tune he's recorded.

JEFF BECK: "Hi Ho Silver Lining" (RAK). Mickie Most dips into his golden vault to assemble a three-track maxi of old Beck stuff. "Hi Ho" is strictly non-Beck stuff, with him singing (for lack of a better description) a light, catchy tune which features a short awkward guitar solo based around repeating the melody. The flip side includes "Rock My Plimsoul" with Rod Stewart on vocals and the guitarist's tour-de-force piece, "Beck's Bolero", written by Zep's Jimmy Page with the mad Moon manning the drum kit.

STYLISTICS "I'm Stone In Love With You" (Avco). Following the success of their "Betcha By Golly Wow", they stick to the same dreamy and slick pattern. Although Tony Blackburn tends to catagorise this as "easy listening soul", I find it very hard to listen to. The sacharin strings, mushy lyrics and light and airy voices lack guts; the whole production is too smooth.

FARON YOUNG: "Seems Like I'm Always Leaving" (Mercury). It's rare when a freak hit like "Four In The Morning" is successfully followed up, but I find this song to be much more enjoyable and commercial. It's an up-tempo song with a strong chorus and Young's voice is strong and confident.

STEALERS WHEEL: "Late Again" (A&M). A very fine song with Beatle-ish harmonies, produced by rock veterans Leiber and Stoller. It seems more like an album track than a single, because the general public seem to have a hard time getting behind anything that doesn't have a forceful beat.

DESMOND DEKKER: "Beware" (Rhino). It's a pity that a singer like Dekker has teamed with a company that specialises in 'cleaning up' reggae for the mainstream pop market. It's an insignificant song and he's not singing at his best anyway, so it's really not worth writing about.

ELTON JOHN: the most infectious tune he's recorded.

SANDY DENNY: "Listen, Listen" (Island). I usually don't like Miss Denny's voice very much, but this well-structured song (which she wrote) should gain her a new audience. By coming up with the right song, her chances for single success are good.

TEMPTATIONS: "Smiling Faces Sometimes" (Tamla Motown). I can't really write about the Temps with too much enthusiasm. Their recent line-up changes and their recent awakening of "awareness" has left them hurting. This song was originally a 12½-minute album track before producer Norman Whitfield stepped in with his scissors and snipped off nine minutes. It's a mellow and boring mid-tempo offering.

SHIRLEY BASSEY: "And I Love You So" (UA). Shirley's cabaret delivery remains unchanged as the dramatic strings and timid orchestra chase her through another field of love. Actually, she's quite good if you like that sort of thing, but I don't. By the way, there's a nifty 12 string guitar accompaniment throughout.

LOBO: "I'd Love You To Want Me" (Philips). This is is the best thing I've heard from Lobo since his "Me And My Dog Name Boo" hit last year. There's a strong chorus based around the same three-chord sequence that has given birth to a million and one hits. The melody slightly reminds me of the Mac Davis song "Baby, Don't Get Hooked On Me".

PIONEERS: "I Believe In Love" (Trojan). It seems like these guys are frantically releasing singles every other week, trying to get back into the chart. This one is very simple, but unlike some of their songs, it's centred around a basic backing and the voices. There aren't any strings messing the whole thing up. The idea is a bit trivial, but that may enhance the Pioneers' chart chances.

FOCUS: "Hokus Pocus" (Polydor). Focus are a promising Dutch band who deliver a power-packed instrumental. There's thundering guitars and yodelling, and in one part it becomes quite similar to "Dharma For One" from the first Jethro Tull album. What it all amounts to is a modern day "Teddy Bear's Picnic" without let-up.

AL GREEN: "You Ought To Be With Me" (London). This must be about the fifth song since "I'm So Tired Of Being Alone", yet they've all sounded the same. Green has an unusually expressive voice and his arranger / producer, Willie Mitchell, is also a man of many attributes. So why do they waste their time rehashing the same song over and over again? Beats me.

JACKSON HEIGHTS "Maureen" (Vertigo). Here I have an excellent track of hardened wax. The crashing kick beat of the distant drums reminds me of Mike Giles, while Lee Jackson's bass sounds like a perculator. The voices and melody are effective and I hope this one makes a splash out there in Teenage Wasteland.

WINSTON FRANCIS: "Blue Moon" (Rhino). This is a reggae take-off of the old Marcels version of the Rodgers/Hart song. The treat lies in the bellowing baritone which belches a breathtaking performance throughout. With the current interest in raves from the grave, this could well make it again, because the up-dated arrangement has made it appealing by present day standards.

STACKRIDGE: "Anyone For Tennis" (MCA). First off, this is not the old Cream number. It is in fact, a reasonable facsimile of the jitterbugging music during the roaring twenties. It's not a hit, but rather a teaser for their new album "Friendliness", due out soon. The B side, "Amazingly Agnes," is about a cow in a sort of reggae rock formula.

TONY HAZZARD: "Sweet Ruby Ruby Nite-Time (It's Time To Blow Out The Stars) (Bronze). There's a good backing with a tinge of Carribean influence as the drums jump between a reggae and rock beat with a steel drum break. Hazzard's voice is neither harming or complimentary to the over-all song. The song is a good one, but I doubt that it'll make it.

JOHNNY RIVERS: "Rockin' Pneumonia And The Boogie Woogie Flu" (UA). Success has always eluded Rivers here, but he was really big in America a few years back. Here he attempts a come-back with a very good version of the old Huey Smith song. His voice is shoved back in the production but the feel is quite nice. He takes the frantic rocker and paces it down to a funk signature.

IN A NEW SERIES called **"Fours", Warner/Reprise** and **Atlantic** have teamed together in releasing a collection of four-track maxis by 10 successful artists. Each package resembles a mini-album, with colour sleeve and photo and features four classics from days gone by. Each set sells for 59 pence. Due to lack of space, I've chosen to merely list the tracks as most of you are already familiar with them.

RAY CHARLES: "What'd I Say"; "Yes Indeed"; "I Got A Woman"; "Don't Let The Sun Catch You Crying" (Atlantic).

KENNY ROGERS FIRST EDITION: "Ruby, Don't Take Your Love To Town"; "Me And Bobby McGee"; "Rueben James"; "Tell It All Brother" (Reprise).

EVERLY BROTHERS: "Crying In The Rain"; "Cathy's Clown"; "Bye Bye Love"; "All I Have To Do Is Dream" (Warner Brothers).

GORDON LIGHTFOOT: "If You Could Read My Mind"; "Me and Bobby McGee"; "Summer Side Of Life"; "Talking In Your Sleep" (reprise).

SAM AND DAVE: "Soul Sister, Brown Sugar"; "Said I Wasn't Gonna Tell Nobody"; "You Got Me Hummin'"; "When Something Is Wrong With My Baby" (Atlantic).

SACHA DISTEL: "Raindrops Keep Falling On My Head"; "Darling Je Vous Aime Beaucoup"; "Close To You"; "More And More" (Warner Bros.)

PETER, PAUL AND MARY: "Blowin' In The Wind"; "Leaving On A Jet Plane"; "Early Morning Rain"; "Puff (The Magic Dragon) (Warner Brothers).

BOBBY DARIN: "Splish Splash"; "Clementine"; "Dream Lover"; "Mack The Knife (Atlantic).

TRINI LOPEZ: "A-me-rica"; "If I Had A Hammer"; "Sinner Man"; "La Bamba" (Reprise).

BUFFALO SPRINGFIELD: "Bluebird"; "Mr. Soul"; "Rock 'N' Roll Woman"; "Expecting To Fly".

feline woman by PUSSY

DM 368

DERAM

DECCA RECORDED SOUND MONO & STEREO RECORDS · MONO/STEREO MUSICASSETTES · STEREO 8 CARTRIDGES Deram Records, Decca House, Albert Embankment, London SE1 7SW

By ROY CARR

Hilda the homing Pigeon...

I MEAN TO say, it wasn't very thoughtful of them dragging little Barbara and Susie's grandma, Mrs. Hilda Woodward back from a well-deserved holiday in Majorca, was it? Especially when she was having such a good time. Well own up, you don't get sandy beaches, a blazing hot sun and brandy for 10 bob a bottle in Coventry, well do you?

At such short notice and being more or less set in her ways, Hilda hadn't even bothered to dress up for the grand occasion, though of course she looked her best. Hilda does take pride in her appearance. That favourite old black and white turban hat and that nice green dress with the fur trimmed collar, that would do nicely. It's best to feel comfortable when you're in strange surroundings.

It wasn't so much the hat, nor the dress, nor for that matter her insistence on shaking everyone's hand that gave the impression that it was all a bit new to her. It was the cup of tea and the plate of sandwiches that Hilda was clinging to as she made her way with some trepidation through the music business reception throng of beautiful people breakfasting on chilled champers, deep-fried drum-sticks and calling each other "Dwarling" that first gave me the impression that this might just be a shade different from those coffee mornings back home in Coventry.

Still, this sort of thing happens when suddenly you're top of the nation's singles chart.

You've never heard of Hilda Woodward? Well, she's not the kind who seeks publicity. She prefers to remain one of the two piano players in Lieutenant Pigeon — the cuddly grandma in dark shades who pounds out "Mouldy Old Dough" on "Top Of The Pops".

What does stardom feel like?

"It's absolutely incredible and this is a lovely cuppa tea," Hilda admits in the same breath, in a voice that reveals an accent as distinctive as the motor-car engines that originate from her part of the world.

"To tell you the truth, I haven't come down yet," she adds.

Hilda's husband George couldn't attend this reception laid on in her honour by Decca Records.

"You see, he's an engineer and at the moment he's on nights."

But Hilda doesn't think he's missed much, because George is a quiet sort of person.

Up until now Hilda Woodward has enjoyed a small measure of fame as an accompanist round the Coventry cabaret and working men's club circuit. She also organises a choir of disabled people at the Enterprise Club, who do charity appearances.

Though the offers are starting to pour in, Hilda and the other Pigeons aren't planning live appearances. "I'm 52, and it's a bit hard to start doing one-night stands at my time of life."

I expect the rest of the lads in the band, who also appear under the name of Stavely Makepeace, must have told Hilda about the perils of living on a diet of M1 transport caff grub.

"Anyway," she continues, "I just haven't got the time. I've got the house to run and my club work to think of." What an amazing lady.

What will Hilda do when the Mouldy Old Dough comes rolling in via royalty cheques. "Well one thing's certain, I'm not going on a spending spree . . . I'm not that kind of person."

She ponders on something to splash out on. "I've always fancied a fur coat, so I might buy myself one, and I'd love to buy a television for the folk at the Enterprise Club."

By Christmas, world sales for "Mouldy Old Dough" could mean that Santa will be delivering a gold record to Hilda's home. This could prove to be a bit of a problem, too. Says Hilda: "We'd have to get the house done up first and then think of a special place to put . . . I'm glad you mentioned that."

Hilda's particularly pleased for her two grand-daughters, Barbara, seven, and Susie, six. "They're over the moon," she says in a voice that only proud grandmothers possess, but ponders the predicament, "but I'm afraid that they've now got themselves a rock 'n' roll grandma."

Well, when you come to think of it, there are worse things in life.

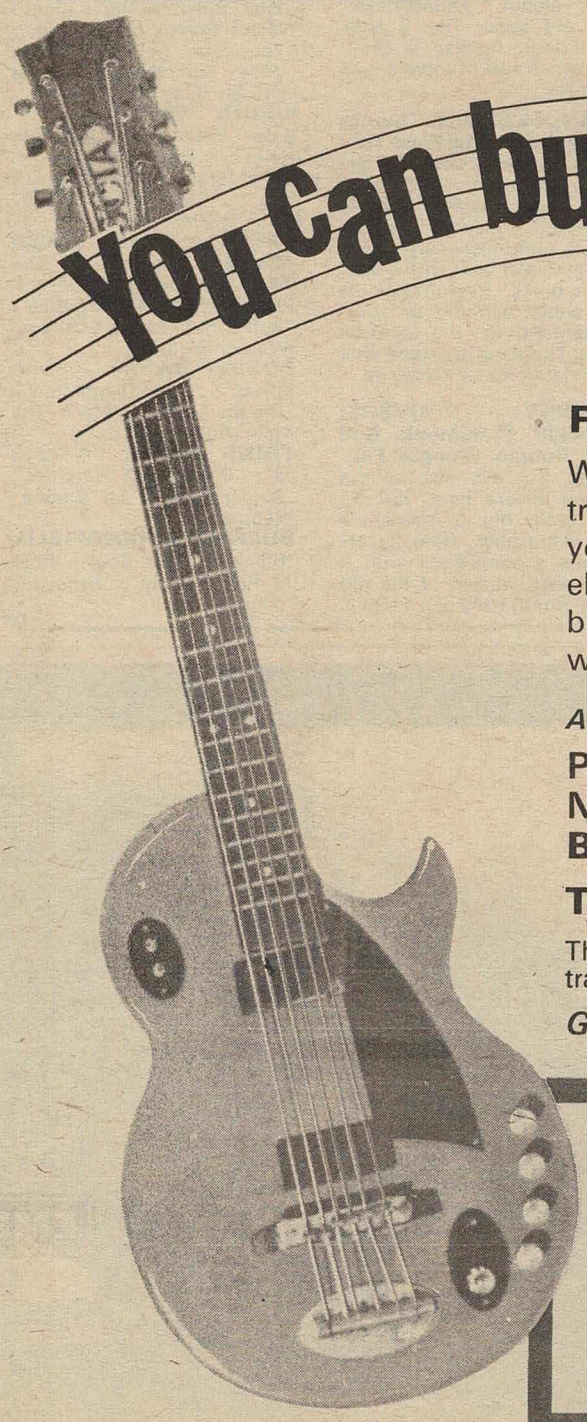
EX-BYRD

IN THE MID-SIXTIES, when English acts were 'top of the pops', the Byrds were the first Americans to successfully counter-attack on an international level. A naive outfit of peach-fuzz faces, they came together in LA when the Sunset Strip was developing its own scene. They were very promising musically and fate was on their side — they happened to be in the right place at the right time.

I met ex-Byrd Chris Hillman — seven years after — at his London Mayfair hotel suite last week.

Hillman's history starts with him playing

MANASSAS, with Hillman (right) and Stills (second from left)



You can build this great Beta guitar!

FREE BLUEPRINT

Want a great Beta guitar with built in fuzz and treble boost units for less than £15? Then build your own! You don't have to be an expert in electronics . . . just follow the elementary free blueprint and special articles. Start today. It's what you have been waiting for!

Also this month ...

PART 1 of a NEW BEGINNERS' SERIES BASIC ELECTRICITY

TRANSISTOR TESTER

This simple device enables you to quickly check most transistors and thus eliminates the use of 'duds'.

GET IT TOGETHER WITH . . .

everyday electronics

NOVEMBER ISSUE OUT TODAY 15p

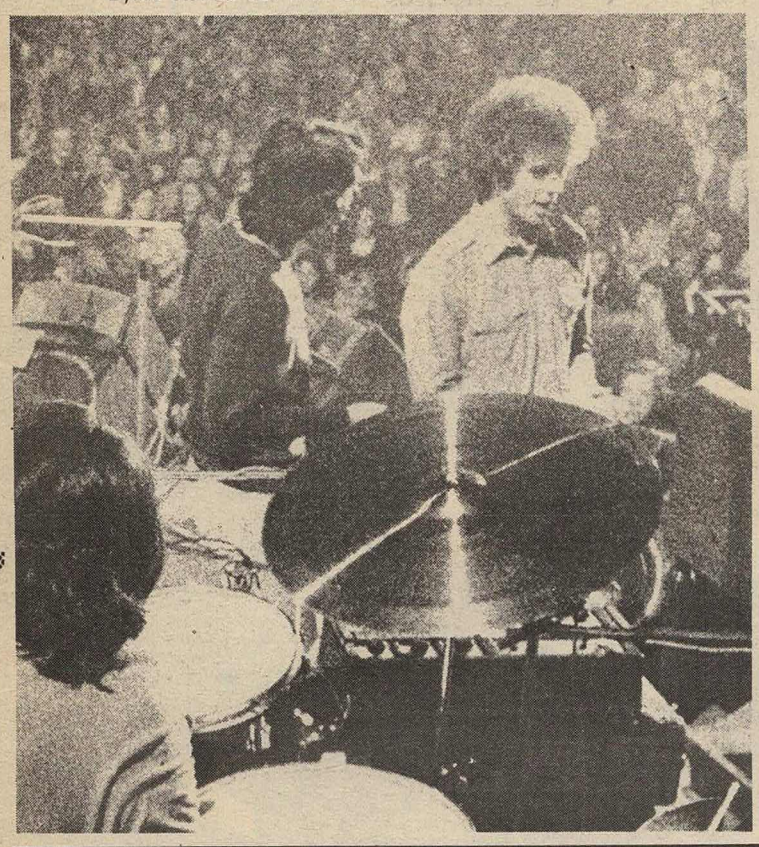
CHRIS HILLMAN

KEEPING STILLS COUNTRY STYLE

folk on an acoustic guitar at the age of 14. Then he moved into country and bluegrass fields as a mandolin player. The Byrds all had two main things in common: (a) they came from a folk music background and (b) they'd never played electric instruments before.

Hillman told me: "The Byrds started out with David Crosby, Roger McGuinn and Gene Clark as a trio. I knew Crosby and this guy who was helping them out called Jim Dickson, who had access to a studio.

Dickson rehearsed and taped them every night and I looked in to see them and said 'boy that sounds great. Two or three weeks later I dropped in again and this guy with real long hair was sittin' over in the corner playin' on boxes with sticks. They told me he was their drummer (Michael Clarke), but he hadn't got his drums yet."



"So, anyway, they approached me and said 'Hey, do you wanna play bass?' I said, 'I've never played bass before, but yeah I'd love to'.

"When we got enough money to buy proper equipment, we cut some stuff which much later became the "Pre-Flyte" album. The company went bankrupt so we went to Columbia and cut 'Tambourine Man', but Roger (McGuinn) was the only one who played on it."

Hillman stuck with the Byrds through their many line-up changes. Gene Clark was the first to go, followed by Crosby and Michael Clarke. It's said that McGuinn was a difficult man to work with. What made Hillman finally decide to quit?

"At that time we had management problems, and apart from that I was feeling very bored, I wanted to do something else. So I originally approached Roger and invited him to forget the Byrds and do something else. He said, 'I think I'll stick to it', so I just left.

"Roger built that group back up until they were really good. It's not the Byrds I knew; it's another group, but they're good."

After the Byrds, Chris teamed with Gram Parsons to form the first Flying Burrito Brothers. This was back in 1968, the same year that Dylan went to Nashville to record his country influenced "John Wesley Harding". The first two "country/rock" bands that I personally remember are the Burrito Brothers and Poco. It's interesting to note that these bands started at approximately the same time and same place — Los Angeles.

How happy was Hillman with the Burrito's music?

"I loved it at first, but we had our ups and downs. Even though the first album was not recorded right technically, and the sound was bad, I think there's a lot of magic in it. I really love it — it's my favourite record.

"I had fun in the Burritos. We had a very tight stage thing going, but we had bad management and the record company weren't very enthusiastic.

"I finally got tired of the band after two and a half years, and was just about to go when Steve (Stills) approached me. I'd learned a lot and had a good time, but I didn't make any money or anything. I won't ever appear on any more albums under the name Flying Burrito Brothers, I've sort of blanked the whole thing out of my mind. I might get together someday with Gram, but it won't be called the Flying Burrito Brothers."

And how did Hillman come to join Manassas?

"I ran into Steve Stills and he said that he was going to cut some country stuff on his album, and would I like to help out? So I said sure. So he called on me one day and I went down with Al Perkins. We were working on the road with the Burritos at the time, and we were doing the Stills thing on the side in our spare time. It was really fun and Stephen said, 'Hey, let's start a group'."

In Manassas Hillman is Still's right-hand man. He writes, aids with back-up vocals and generally gives Stills assurance to front the group. Their voices form a natural harmony blend. It's good to see Hillman happy with a group, and not having to carry the weight of leadership as he did with the Burritos.

Of the music he had this to say:

"I like playing mandolin, but I love bass the most. I like simplicity — I don't care how fast or complicated something is. I go for simplicity in many aspects of music . . . in lyrics and in arranging songs. I brought the country influence to Manassas. Steve's aware of country music, but mostly he's into blues and things. But he does have a real good feel for it."

Hillman's a straightforward sort of character, so I wondered what he thought of the increasing weirdness of the rock and roll culture.

"Well, I like to hear good music. They can go out in chicken suits if they're going to boogie and play good. I'm not into the glamour, but to each his own. If they want to get dressed up and play with snakes, that's cool, but I just want to play some music.

"At first glance, when you see those guys you say 'what the hell?' But I got to talking with Alice (Cooper) one night and they're really nice guys. Frank Zappa does some strange things, but he's a damn good musician and he has a fine band."

Back to Manassas: Is Hillman aware that most people come to see Steve Stills rather than the band?

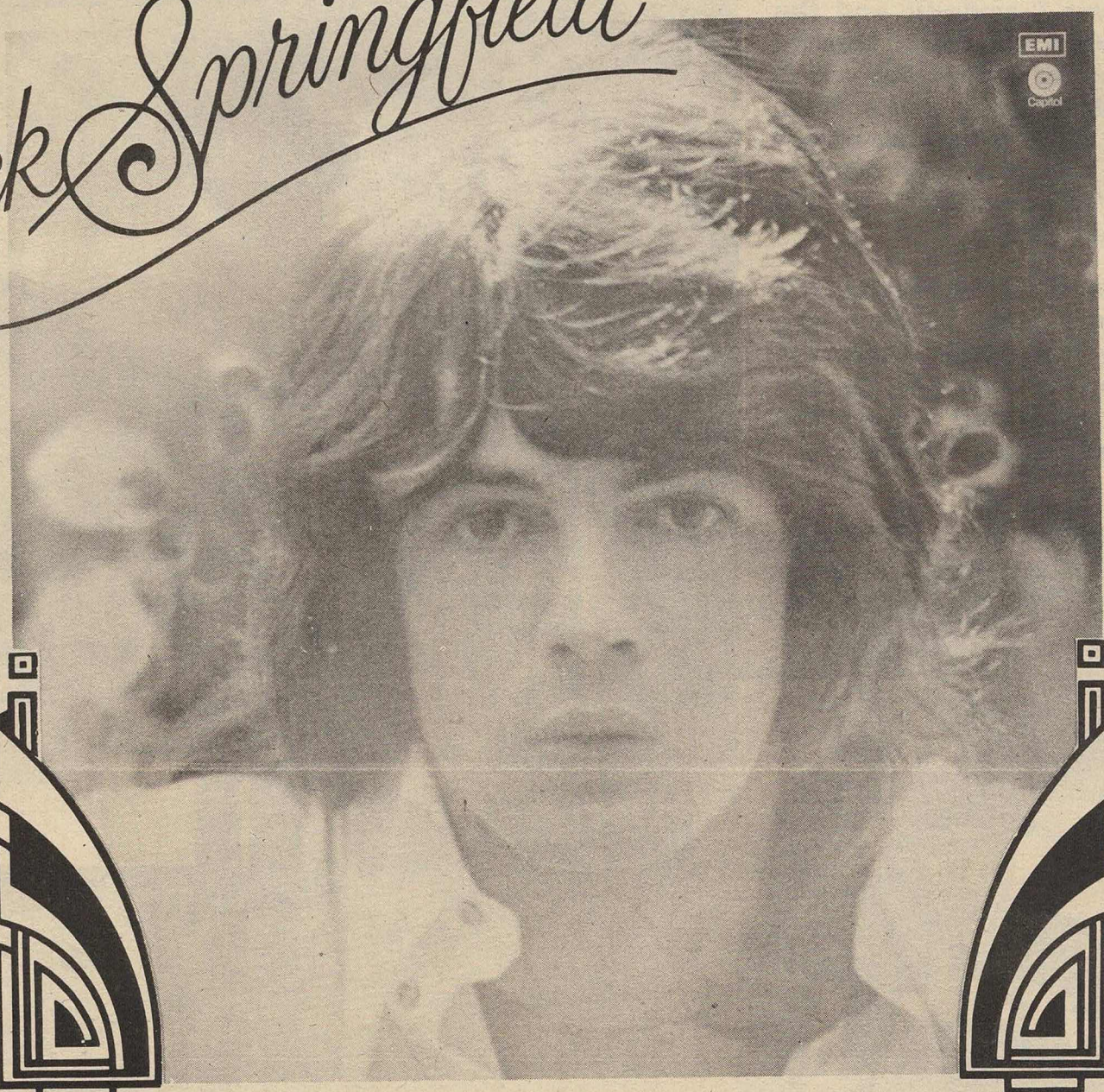
"Yeah, sure. At this point the band's name isn't really established the way he is but it's happening. When the album came out we couldn't bill ourselves solely as Manassas, because people wouldn't know who we were. So it's 'Stephen Stills and Manassas' until the name is established — we're hoping that'll be after the next album.

"The next album is a one-record set and it's a big step forward in that it's more of a group album. There's more of the group singing and writing. Fuzzy (Samuels) sings a song and Joe Lala is singing and writing. Dallas (Taylor) wrote a good song, and I've got some. The album after that will be even better. It's takin' time.

"Manassas is the best group I've been in. It's a lot of fun. I've never been in a group where the members have gotten along so well. We're all at the age where we've been in about 10 groups and we're all aware of what makes bands split up. And we don't want that to happen."

DANNY HOLLOWAY

Rick Springfield



Beginnings
EA-ST 80001
featuring his latest single
Speak To The Sky
CL 8001

"There's more to Rick Springfield than meets the eye".

EMI

EMI Records (The Gramophone Co. Ltd.)
EMI House, 20 Manchester Square,
London, W1A 1ES.
A member of the EMI Group of Companies
International leaders in Electronics, Records and Entertainment.

THE BEATLES

THEY WERE exhilarating days, those early days on Merseyside when a gut-punching band called the Beatles used to knock 'em cold at the New Brighton Tower and the Cavern and all those hallowed halls that went on to colour the fabric of rock 'n' roll.

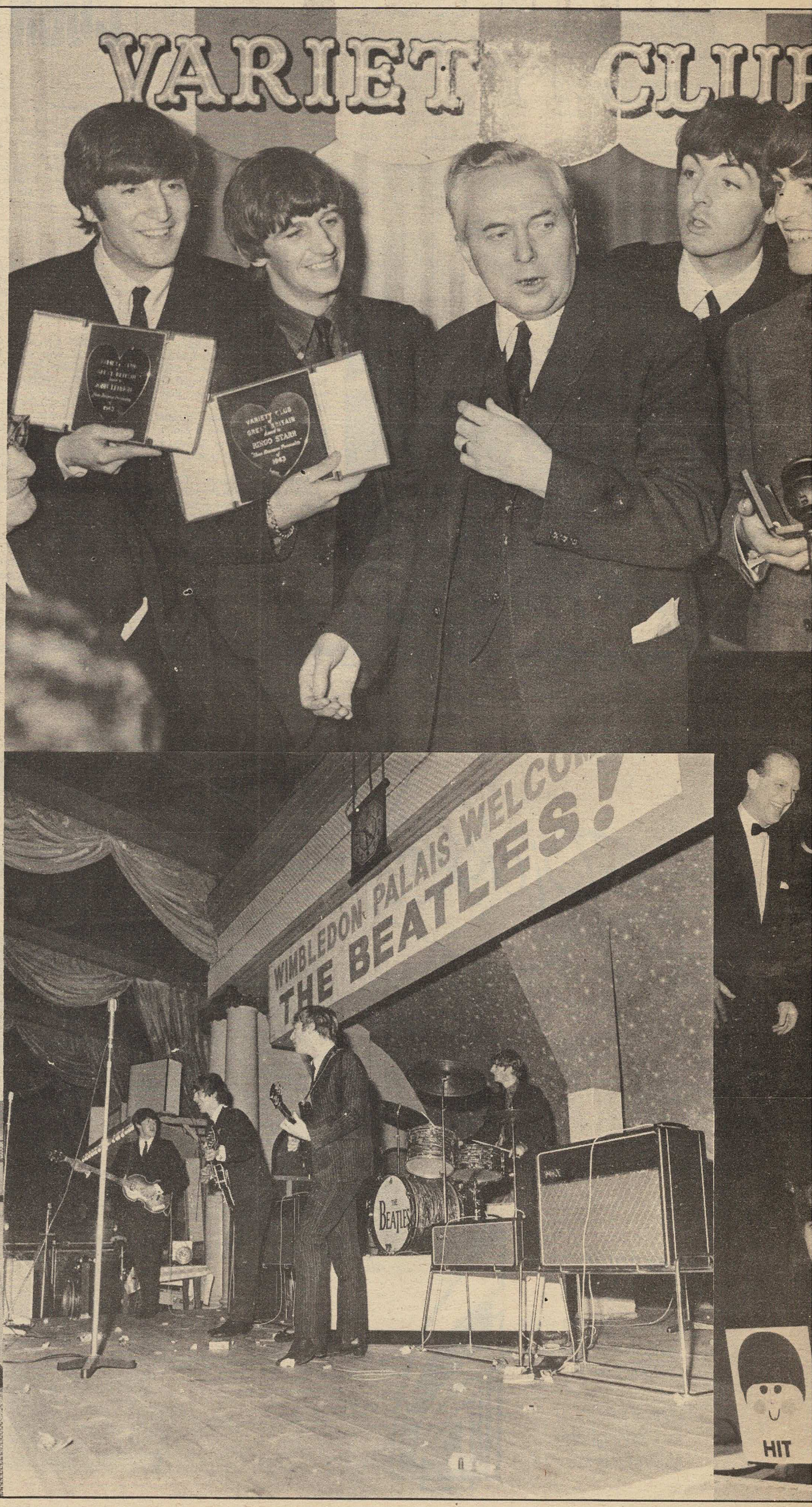
Weren't these Beatles going to change the world? Weren't they already sharing the bill with Little Richard and the like?

And then it happened, ten years ago — God, ten years ago — on October 24, 1962. The Beatles were in the NME Chart. "Love Me Do" had crept in at No. 27.

The pride of Liverpudlians was fierce, intense and undaunted by the public's first only-grudging acceptance. We'd show 'em, those Southern ponces, and never mind all those gags about "the Cock roaches" and the suggestion that clog-dancing might be the real rage anywhere north of Watford.

I could maudle-on with stories of the time Epstein told me: "They'll be bigger than Elvis" (and I knew they were good, but I smiled); and the night I reviewed their first theatre show (at Liverpool Empire, for which they wore off-the-peg suits from Burtons); and times when they were dead-chuffed because they were in this week's "Mersey Beat" or had two lines in the NME.

But enough of this schmaltz. It's now ten years after. And these pictures from the NME vaults tell their own story of the rock 'n' roll band that shattered and re-built the ideals of a generation. —A.S.



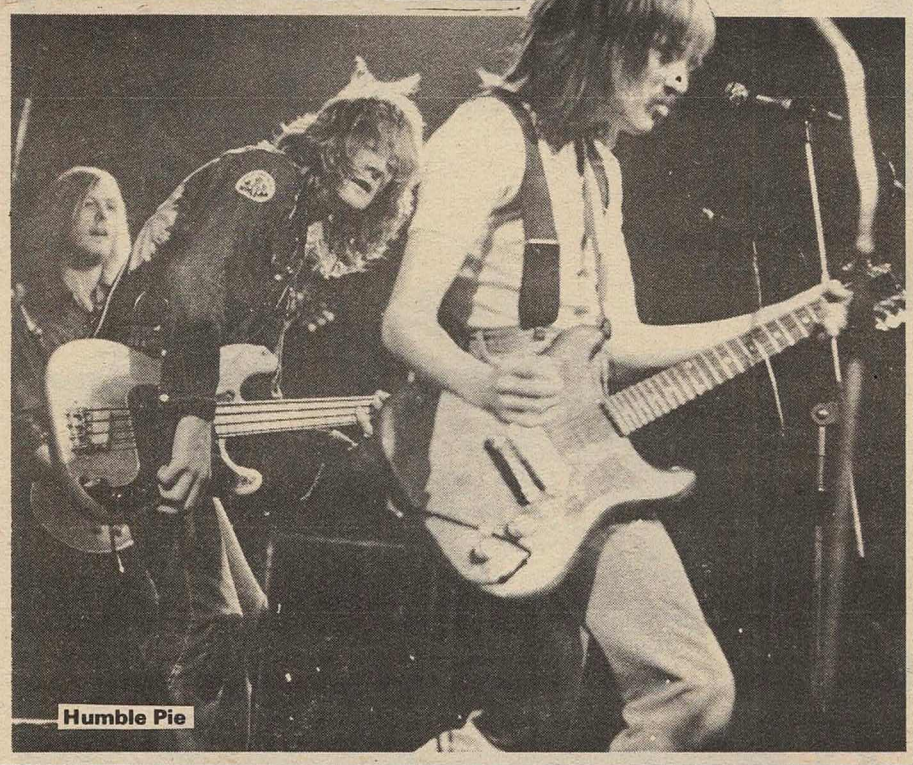
NME WHAT'S ON PULL-OUT

Your action-packed weekly jive Guide to all that's fine n' currently cool on the gig/big screen scene. Yeah

PIE, TYA ON THE ROAD

HUMBLE PIE and Ten Years After both start nationwide tours this week — bringing hot 'n horny rock back to the boards of Britain.

Pie start tomorrow (Friday) at Waltham Forest Technical College — supported by Peter Frampton's Camel — and TYA kick off today (Thursday) at Manchester Hardrock. See also inside, page 24.


Humble Pie

NME Bus Rolls On

PICTURED above are the respective components of the NME/RED BUS Travelling Roadshow, now in its third week. In the bus (l. to r.): Yellowstone and Voice, Rob Ricardo, Schunge and the driver. Grounded (l. to r.): Geordie's Brian Johnson, Brian Gibson, chick, Vic Malcolm and Tom Hill.

Front Row Review

THE SECOND of the NME/Marquee free nights last Wednesday was the main chance for the NME/Red Bus Roadshow, currently touring university and college campuses around Britain, to display its wares to a notoriously cynical London venue.

I'm happy to report that all went well — indeed admirably. The Roadshow — as devout readers of "What's On" will know by now — consists of three acts: Geordie, Yellowstone and Voice and Welsh singer Schunge together with his Scouse partner, Rob Ricardo. As events turned out, Yellowstone and Voice were away in Luxembourg for the night (they subsequently came third in the Luxembourg Grand Prix of Song) and it was left to the other two groups to make the running.

Nice; it was nice. Schunge (it rhymes with sponge) opened the show to a full Marquee house. A gentle, gnomish little guy with a soft — almost weak — voice and a habit of screwing up his face in agony to reach even moderately high notes, he proved to be a performer of rare charm and —that much misused word — charisma.

Backed by a top-hatted Ricardo on flute and broad grins, Schunge, with his unaffected guitar/voice style and his own melodic compositions, soothed the audience into a state of real peace. I'm not quite sure how he did it, but it was certainly an achievement. Ricardo's unpretentious flute and occasional counterpoint vocals gave the whole act an aura of gentleness that few achieve.

But for me the real surprise was Geordie. Somehow, from the biography, I'd come to expect a sort of Newcastle Sweet, wallowing unashamedly in commercial pap while cranking the handle of the minting machine under the table. Nothing further from the truth. They're a four-piece, sure 'nuff, and from Newcastle, sure 'nuff, but there the resemblance ends.

Geordie perform exclusively — apart from a tough little Gene Vincent medley at the end — songs of their own composition (courtesy Vic Malcolm) with excellent stage presentation.

They were nervous (London gig an' all that) but hit it well, laying it down with precision and a catchy feel that made them extremely popular with the audience. Not exactly palm-of-the-hand days yet, but they'll return soon and in all probability do a Lindisfarne in almost every sense of the word — though they're nothing like Lindy's Farm musically. They're better.

TONY TYLER

NEXT WEEK'S NME/MARQUEE FREE GIG — MIKE D'ABO

NME COUPON

Mike D'Abo
Sunshine

Marquee, 8 p.m.
Wed., November 1

Quadraphonic Smokebombs

SO I GOT UP, played me new Keith Jarrett record, opened the envelope containing two complimentary tickets to the Empire Pool, played me new Keith Jarrett record, and then sat down to listen to "Obscured By Clouds" because I'm always one album behind.

FRONT ROW REVIEWS

Dunno about this Pink Fluid.

I dunno — but twenty or so Frenchmen can't be wrong. (I was surrounded by Frogs where my seat was, you see, and not only that — one of my fellow-countrymen turned to a mate of his halfway through the show and said: "Best group in the world, they are." This statement was so shattering, or boring, that the mate didn't reply, so the first bloke limbered up a bit: "Well, alright, name one better than them. Go on — name one." He's right you know. There's no answer to that — except that Keith Jarrett came Seventh Equal in the NME Keyboards Poll).

's I say, I dunno about this Pink Fluid. I liked some of their records and Syd Barrett was a gasser (hopefully still is).

And I like their homely Englishness. No America-is-where - the - money - is Grahnd Piahno stuff from these lads. Course, they've rubbed machine-heads with the best (a choir here, an orchestra there, some Famous-Film directors too, I shouldn't be surprised, but that doesn't stop them playing the same gig as Joe Bugner.

Pretty chilly in the Pool of a Saturday night.

After a while the mate gets it together to say that the guitar at the beginning was a bit like Garcia, with which the first bloke disagrees. It's interesting he should think of that, though, because, in a way, the Floyd and the Dead currently share the same ponderous monumentality that's so hard to get on with if you liked their sprightlier early periods. Also, neither of them travel well outside their countries of origin.

I wished vaguely that we could have more piping at the anthem of the sunlamp. I dreamt of groups called the Grateful Floyd, the Pink Dead, the Dreadful Fink, the Great Fred. I dozed fitfully and, as I dozed, I became aware of ancestral voices prophesying Eugene. And suddenly: BLAMMO! A load of magnesium flares went off, temporarily overloading my retinae, and Roger Waters screamed as the axeman cameth.

The audience thoroughly enjoyed every quarter of an hour of it. I didn't quarrel with them — they're too many of them, even for me, a black belt in origami. They threw paper darts gaily and in several directions, lit sparklers and had them confiscated by zealous old men in paramilitary uniforms, and bellowed the names of songs they wished to have performed. Cannily, the Fluid obliged, throwing in quadraphonic smoke-bombs and a totem-pole with an outboard-motor which hauled itself up over the arena, grinning multi-coloured lights, and looking like some heathen idol of old Babylon.

They did some stuff from "Obscured By Clouds Of Evil-Smelling Smoke Descending From The Ceiling Five Minutes Afterwards"; then they did the one at the beginning of "Meddle" (the one with two chords); then they did "Eugene" (the one with two notes); and then I decided to give myself the benefit of the doubt.

I hung around in the foyer for a while to see if Roger Waters would suddenly stop a number and say: "Right! Now that miserable bastard's gone, we can get down to it! Like to introduce your friend and mine, Mr. Keith Jarrett . . ."

They had some chicken-noises instead.

Anyway, I got home and played "Mortgage On My Soul" a couple of times and that brought the colour back to my cheeks. Charlie Haden doesn't play *that* many more notes than Roger Waters — but he sure do rock the joint.

IAN MacDONALD

MELANIE/RAH

CLEARLY, A Melanie concert is no place to be for a boozed-up, doped-out degenerate to sit chain-smoking and picking his nose. The vast and faintly bizarre auditorium of Albert's Victorian memento mori was packed with sensitive young people, plus a few elders in beards and appropriately sober garb. They were waiting for the Big M.

She came on and was immediately presented with a ready peeled orange by a devotee who seated himself on stage. This orange was seized by a man I pay to perform such acts and is currently in the possession of Chick Corea, who has now left the country, so there's no way to get it back, none at all. As the Big M ended her first number, the stage was swamped with young acolytes, who sat reverently round her in ever-increasing numbers. One thought that it would have been great fun to see her play a set from the box. Let 'em try and climb into *that* one!

The stage bore an uncomfortable resemblance to a scene from "The Sound Of Music", of perhaps some strange atavistic throwback to nursery school. She trilled her way through an enticing variety of ditties old and new, including E. John's "Border Song" and Dylan's "Sign On The Window", which she massacred by turning it into a toe-tapping singalong. Grrrr.

Possibly the loudest applause of the whole evening came for "Alexander Beetle" a rather over-cute children's song, and for "Lay Down". The tunes that most pleased this writer's scabrous ears were "What Have They Done To My Song Ma" and "Psychotherapy".

Actually, I've really developed a taste for all this, and I've gotten well into Melanie's vibe, man. So if you'll pardon me awhile, I've just got the time to practise my tantric yoga, feed Karma the cat and nip out for some brown rice and apple juice before washing my hair in organic shampoo not forgetting to take my copy of "Christopher Robin" to read in the tube. But don't go 'way, cuz there's another review coming right up . . . after this message.

CHARLES SHAAR MURRAY

KINKS/ RAINBOW

THE KINKS returned to their native stomping ground, North London, on their Rainbow gig last Saturday night. At first without the brass, they plunged awkwardly into a speeded-up "Tops Of The Pops" before shifting into a rock and roll medley, based around their "You're Lookin' Fine". The compilation also included "Little Queenie", "Shakin' All Over" and "Be Bop A Lula".

Wearing a white coat and trousers, Ray Davies carried himself like a cross between Elvis Presley, a vaudeville performer and a Hollywood starlet. At one point, Davies positioned himself in a Marilyn Monroe-type pose as he flaunted his goods. An inspired soul in the peanut gallery offered a wolf whistle which rompted Ray to extend his posterier forward, saying: "Isn't this the greatest ass you've ever seen?" with a nasal New York accent.

The band became better and better as time went on, but under Ray's leadership many songs were sped to double time. With the addition of the Mike Cotton sound, a deeper and more colourful dimension was musically achieved. During "Alcohol", Ray opened endless cans of beer, guzzling and spilling healthy proportions before tossing the half-full remains into the audience.

From the Kinks' Klassics file, they delivered "Dedicated Follower Of Fashion", "Sunny Afternoon", "Apeman", "You Really Got Me", "All Day And All Of The Night" and an abbreviated "Lola". The energy level hit an all time high towards the end, when the crowd rose to the occasion by stomping, shouting, and working on out with the Muswell Hillbillies. The boys left the stage after "All Day And All Of The Night", only to find a roar capable of equalling a Cup Final win chasing them.

Minutes later they moseyed back and Ray Davies announced "the greatest rock and roll song ever written" as the Kinks pressed into a very basic "Louie Louie" a song that was included on four or five of their albums. The song witched to "My Girl Sloopy" and back again before they left and returned with "Victoria". It wasn't an amazing performance by any means, but it was a heck of a lot of fun.

DANNY HOLLOWAY

DRIFTERS/ DUBLIN

NOSTALGIA swept the air when the Drifters — genuine version — appeared in Dublin's Television Club. It wasn't so much the days of past youth evoked as the group reeled off all those classic oldies because most of the audience was composed of teenies whose musical memories would hardly go back as far as the early 'Sixties. No it was the nostalgia provoked by the audience's reception of the group.

There they were actually enjoying themselves and not afraid to show it with girls screaming in best Beatles' era fashion, multitudinal arms a-waving and scores of feet a-bopping. It really was like being back a decade.

With the John McFlair Band pumping out some fair old riffs, that wondrous character Freddie Mack — one-time Golden Gloves boxing campion — tore up the four-page script he had been given and introduced the Drifters in his own inimitable way with plenty of hip jive talk and bump-and-grind body movement.

Johnnie Moore may be balding but he still has a voice to melt any female heart, evoking shades of the late, great Sam Cooke at times, but most of all sounding just like he did on all those fantastic rockin' and driftin' records I'd bought as a kid.

The giant Bill Fredricks has enough stage personality and good looks to be a real black hero — he bears an amazing resemblance to Bill Cosby when he pulls all those faces and he, Grant Kitchings and Butch Leake all took a share of the lead vocals along with the illustrious Mr. Moore.

"Up On The Roof", "There Goes My Baby", "Save The Last Dance For Me" and a few samples from the Sam Cooke and Motown songbooks were all reeled off with sheer professionalism and remarkable precise harmony behind the evocative lead while the enthusiastic audience threatened to swamp the stage and souvenir hunters ripped-off Bill Fredricks' diamond ring.

This was pure good-time music, nothing intellectual, just all-the-way entertainment and the reception it got augurs well for the Television Club's new policy of a monthly American soul show.

ROGER ST. PIERRE

Feel Good?

Everything that has ever been written or said about IKE & TINA is here in this album:

rough, raw and ready to make you FEEL GOOD

UNITED ARTISTS RECORDS
UAS 29377

SEE THE IKE & TINA REVIEW . . .

AT THE EMPIRE POOL
with The Family Vibes live at their biggest show ever in England at the Empire Pool, Wembley
Friday, November 3rd at 6 p.m. or 9 p.m.
Tickets £1 available from Empire Pool Box Office and The Great Gear Trading Company, 85 Kings Road, SW3
Also appearing at
BRIGHTON DOME, SATURDAY, NOVEMBER 4th

BIRMINGHAM
Sunday, November 5th
BARBARELLAS
Cumberland St., Birmingham 1
6 p.m. show tickets £1.25
9.30 p.m. show tickets £1.75
Available in advance from:
Barbarellas, 021-643 3894
Cyclops Sounds, 8 Piccadilly Arcade, B'ham 2, 021-643 2196
Oasis Management, 6-12 Corporation St., B'ham 2. 021-236 5994
Hmv Records, King Edward House, New St., B'ham 2, 021-643 7029
Virgin Records, Corporation St., B'ham 2, 021-236 9196.

MANCHESTER
Monday, November 6th
HARDROCK
Greatstone Rd., Stretford, Manchester
6.30 and 9.15 p.m.
Tickets: £1.50, £1.25, £1.00
Available in advance from:
Hardrock 061-865 6023/4
One Stop Records, Paper Chase & Hime & Addison

JOHN & TONY SMITH PRESENT

EMERSON LAKE & PALMER

plus JIMMY STEVENS

CONCERT DATES: IN CONCERT

10th NOV. **WINTER GARDENS BOURNEMOUTH**
11th NOV. **GAUMONT SOUTHAMPTON**
13th NOV. **FREE TRADE HALL MANCHESTER**
14th NOV. **HARDROCK MANCHESTER**
15th NOV. **ST. GEORGES HALL BRADFORD**
16th NOV. **ODEON NEWCASTLE**
17th NOV. **GREENS PLAYHOUSE GLASGOW**
18th NOV. **GUILDHALL PRESTON**
19th NOV. **TRENTHAM GARDENS STOKE**
21st NOV. **DE MONTFORT HALL LEICESTER**
22nd NOV. **TOP RANK SUITE LIVERPOOL**
23rd NOV. **CAPITAL CARDIFF**
24th NOV. **ODEON BIRMINGHAM**
25th NOV. **CITY HALL, SHEFFIELD**
26th NOV. **ODEON HAMMERSMITH**
27th NOV. **THE DOME BRIGHTON**

NEW MUSICAL EXPRESS

THE NATION

AN EDITORAL SELECTION

THURSDAY

ANDOVER Country Bumpkin: **ROCK AND ROLL ALLSTARS**
BATH RAF Calum: **WILD ANGELS**
BIRMINGHAM Alhambra Rock Theatre: **LOU REED**
BIRMINGHAM College of Food: **LIGHT FANTASTIC /NECROMANDUS**
BLETCHLEY Wilton Hall: **CHICORY TIP**
BRISTOL Art Centre: **DAVE CARTWRIGHT**
BRISTOL Old Granary: **HEADS HANDS & FEET**
CARDIFF Top Rank: **LINDISFARNE / GENESIS / RAB NOAKES**
CHELTENHAM Town Hall: **CURVED AIR**
● To everybody's amazement Curved Air have found a new lease of life. Go see them again and watch out for Kirby, potentially a new guitar superstar. See also Front Row Reviews page.
COVENTRY Warwick University: **EDDIE 'GUITAR' BURNS / DOCTOR ROSS / JOHNNY MARS**
DONCASTER Side Saddle Country Club: **VANITY FARE**
EAST KILBRIDE Olympia Ballroom: **SHAKIN' STEVENS**
GOSPORT Bay House School: **STEVE TILSTON**
GUILDFORD Civic Hall: **SYD LAWRENCE ORCHESTRA**
HANLEY Place: **SCAFFOLD**
HANLEY Top Rank: **DR. MARIGOLD's**
HEMEL HEMPSTEAD Pavilion: **SOLID GOLD CADILLAC**
HULL Malcolms: **CLIMAX CHICAGO**
IPSWICH Cop Rock House: **MONTANAS**
LANCASTER Dukes Playhouse: **DOCTOR ROSS**
LEEDS City Hall: **SOFT MACHINE**
LEICESTER Polytechnic: **JONATHAN KELLY**
● A mild Irishman who turns into an enthralling solo performer on stage. Remember his set at Bickershaw? He's made even more friends since.
LEICESTER Rosie's Blues Club: **CHAMPION JACK DUPREE**
LIVERPOOL Cavern: **FOCUS**
● Now here's a beautiful band. Believe all the good things you hear about them because they're true. Focus are professional, tight, inventive, technically brilliant and — wheeeew — guitarist Jan Akkerman is amazing.
LIVERPOOL St. George's Hall: **ELO**
LONDON Battersea Town Hall: **RARE BIRD**
● Free gig.
LONDON EDMONTON Sundown: **MANFRED MANN'S EARTHBAND / SAMMY**
LONDON FINCHLEY Torrington: **RONNIE SCOTT /MIKE CARR / TONY CROMBIE**
LONDON FULHAM Lord Palmerston: **SCARECROW**
LONDON Marquee: **JONESY**
LONDON Royal Albert Hall: **"UP COUNTRY PACKAGE TOUR"**
LONDON Speakeasy: **SUZI QUATRO BAND**
LUTON Odeon: **FOUR TOPS/THELMA HOUSTON**
MANCHESTER Concorde: **WILD WALLY**
MANCHESTER Hardrock: **TEN YEARS AFTER**
● See Saturday.
MIDDLESBROUGH Town Hall: **SMITH PERKINS & SMITH**
NEWCASTLE City Hall: **STEELEYE SPAN / AMAZING BLONDEL**
NEWPORT Vine Club: **COLIN BLUNSTONE BAND**
NORTHAMPTON Fantasia: **SNAKE EYE**
NORWICH Jacquard Club: **AL STEWART**
● The voice of bedpsit land society is back once more as a solo artist now his band has disbanded. Songs to listen out for are "Manuscript" — and a new one, "Nostra-Damus".
SCARBOROUGH Technical College: **BUDGIE**
SOUTH HARROW Birds Nest: **JOHNNY WALKER MOTOWN SHOW**
SOUTHPORT Floral Hall: **CLIFF RICHARD**
WATFORD Wall Hall College: **MIKE ABSALOM**
WARWICK University: **EDDIE "GUITAR" BURNS**
WEALDSTONE Railway Hotel: **ROCK CIRCUS**

FOLK

BOGNOR REGIS Club Rex, Esplanade: **JON BETMEAD**
BRIGHTON Richmond Hotel, Richmond Place: **PETE & JEAN**
CAMELFORD County Primary School: **DANCE GROUP**
DERBY Station Inn, Midland Road: **ONE TIME SYNCOPATED CODPIECE**
HAVANT Black Dog: **ALAN WHITE**
LONDON HAMMERSMITH Prince of Wales, Dalling Road: **COLIN SCOTT**
LONDON REGENT PARK Bedford College: **DIZ DISLEY / CHRIS FOSTER**
LONDON SOHO Shakespeares Head, Carnaby Street: **DECAMERON**
NOTTINGHAM Windsor Castle, Carlton Hill: **SAGA**
POYNTON Folk Centre, Park Lane: **FOKAL POYNT**

RADIO 1

7 a.m. Tony Blackburn; 9.0 Jimmy Young with Gilbert O'Sullivan/Four Tops/Blue Mink/Fortunes/Johnny Johnson & Bandwagon; 11.0 Dave Lee Travis with Drifters-/Jackie Wilson/Neil Sedaka/Christie; 1 p.m. Johnnie Walker with Rod Stewart and Friends/Peter Frampton's Camel/Dandy Livingstone/Raymond Froggatt; 3.0 Alan Freeman with Middle Of The Road/Jim Croce/Jackie Wilson/Searchers; 5.0-7.0 "Radio 1 Club" with Ed Stewart; 10.0-12 midnight John Peel introduces "Sounds Of The Seventies" with Jethro Tull/Honeybus/Clifford T. Ward.

LUXEMBOURG

7.45 p.m. Tony Prince; 9.30 Paul Burnett; 11.0 Dave Christian; 12 midnight Bob Stewart; 1 a.m.-3.0 Kid Jensen.

TELEVISION

"Top Of The Pops" with Jimmy Savile (BBC-1); "The Dave Cash Radio Programme" with Pentangle/Mungo Jerry/Ashton Gardner Dyke & Co/Edison Lighthouse (most ITV regions, including London and Midlands); "Monty Python's Flying Circus" (BBC-1).

FRIDAY

ABERDEEN University: **RAYMOND FROGGATT**
ABERYSTWYTH University: **MUNGO JERRY**
● Once there used to be a fine, good-time jug band going under the name of Mungo Jerry. Alas, it no longer exists. Behold, the Ray Dorset Electric Ego has taken its place.
BATH Polytechnic: **SNAKE EYE**
BATH University: **GOOD HABIT**
BIRMINGHAM Aston University: **HEADS HANDS AND FEET**
BLACKPOOL Winter Gardens Planet Room: **NEW WORLD**
BOLTON Institute of Technology: **JOHN MARTIN-/SPIROGYRA/HOLY ROLLER**
● Charity Concert
BOURNEMOUTH Winter Gardens: **"UP COUNTRY" PACKAGE TOUR**
BRIGHTON Dome: **TOM PAXTON**
BRIGHTON The Richmond: **IMPALAS**
BRIGHTON Top Rank: **LINDISFARNE/GENESIS/RAB NOAKES**
BRISTOL Top Rank: **JIMMY CLIFF**
BURTON-ON-TRENT 76 Club: **UNICORN**
CARDIFF Capitol: **FOUR TOPS**
CHADWELL HEATH Hinds Head: **ARTHUR BROWN**
CHETENHAM Pavilion: **HOME**
● Those who went to see Mott at the Rainbow the other week came back talking about Home, instead. A good one to check out, we say.
CLEATOR MOOR W.M.C.: **WILD WALLY**
CUMNOCK Town Hall: **SHAKIN' STEVENS**
DARLINGTON Baths Hall: **CHICORY TIP**
DONCASTER Side Saddle Country Club: **VANITY FARE**
DRIFFIELD White Horse Inn: **RONNIE HILTON**
DUBLIN Trinity College: **AL STEWART**
● See Thursday
DUNDEE University: **JACKSON HEIGHTS**
EGHAM Royal Holloway College: **FLASH**
EXETER University: **STRAWBS**
FALKIRK Maniqui: **FAGIN**
GLASGOW Clouds: **SALVATION**
GLASGOW Strathclyde University: **STEELEYE SPAN/ AMAZIN' BLONDEL**
GLASGLOW White Elephant: **CINNAMON**
HATFIELD Polytechnic: **CURVED AIR/ZOE**
HERTFORD Flamingo Ballroom: **WORTH**
HIGH WYCOMBE Nag's Head: **ROCKIN' DEVILS**
LANCHESTER Polytechnic: **JEAN-LUC PONTY/BOND & BROWN/ELLIS**
LEEDS Polytechnic: **LOU REED/PHILLIP GOODHAND-TAIT**
LONDON BRIXTON Sundown: **MANFRED MANN's EARTH BAND/SAMMY**
LONDON Cafe des Artistes: **JUDAS PRIEST**
LONDON CHARING CROSS Sundown: **STYLISTICS**
LONDON CHISWICK Polytechnic: **JONATHAN KELLY**
● See Thursday
LONDON College of Printing: **MOTT THE HOOPLE**
LONDON HAMMERSMITH Odeon: **"NEWPORT JAZZ FESTIVAL IN LONDON"** with **DAVE BRUBECK TRIO/PAUL DESMOND/GERRY MULLIGAN**
LONDON ISLINGTON Town Hall: **CMU/GLOBAL VILLAGE TRUCKING COMPANY**
LONDON LEYTONSTONE Red Lion: **COLIN BLUNSTONE BAND**
LONDON Marquee: **CHAMPION JACK DUPREE**
LONDON Rainbow: **RALPH McTELL/NATURAL ACOUSTIC BAND**
● Quite a sophisticated songwirter really is Ralph, although his new album is a bit disappointing. However, this is his first-ever Rainbow gig so he's got an enthusiastic following.
LONDON Upstairs at Ronnie's: **OVARY LODGE**
MAIDENHEAD Youth Centre: **FLESH**
MANCHESTER Free Trade Hall: **SOFT MACHINE**
MANCHESTER Odeon: **CLIFF RICHARD**
MANCHESTER Village Disco: **GARY GLITTER**
MERTON Civic Centre: **PINK FAIRIES**
NEWCASTLE University: **PRETTY THINGS**
NEWPORT (Salop) Hooper Adam Ag. College: **DR. MARIGOLD'S**
NOTTINGHAM University: **FOCUS**
● See Thursday
PLYMOUTH Tiffany's: **MONTANAS**
READING University: **BREWERS DROOP/HOOKFOOT**
● Want to see a band more in it for the fun than the money? Then drop in on Droop, thrill to Ron's knees and booze and boogie the night away. Rude and vibrant.
SALFORD Technical College: **BRINSLEY SCWARZ**
SANQUHAR Town Hall: **VEHICLE/HOLOCAUST**
SOUTHAMPTON College of Education: **ROCK AND ROLL ALLSTARS**
SOUTHAMPTON University: **DICK HECKSTALL-SMITH BAND**
SOUTHEND Palace Bars: **CRAZY CAVAN**
SOUTHPORT Floral Hall: **BUDDY RICH ORCHESTRA**
SOUTH SHIELDS South Tyne Folk-Blues Club: **EDDIE 'GUITAR' BURNS**
ST. ALBANS City Hall: **PENTANGLE/C.O.B./WIZZ JONES**
STAFFORD Polytechnic: **CLIMAX CHICAGO**
STOCKTON ABC: **SPINNERS**
STOKE Alsager College: **E.L.O.**
STOURBRIDGE Envil Sports Club: **DAVE CARTWRIGHT**
SUNDERLAND Locarno: **GLENCOE**
SUNDERLAND Top Rank: **BEGGARS OPERA**
SWINDON Vickers Armstrong Social Club: **SYD LAWRENCE ORCHESTRA**
WALTHAM FOREST Technical College: **HUMBLE PIE**
● Deep in Humble Pie land (three of the band live nearby) the band open their long-awaited British tour. A great, great rock band with 100 per cent energy and guts guaranteed. Bands like Pie keep it all alive.
WATFORD New Penny Disco: **JUMBO**
WESTCLIFF-ON-SEA Queens Pavilion: **ARGENT**
UXBRIDGE Brunel University: **ALBION COUNTRY BAND**
WINDSOR University: **HOOKFOOT**
YORK University: **B. B. KING**

— FRIDAY FOLK —

BINGHAM Wheatsheaf: **RIPLEY WAYFARERS**
BODMIN Garland Ox: **COMEALLYE**
BOURNEMOUTH Penbroke Arms, Westhill Road: **DEREK & DOROTHY ELLIOTT**
BRIGHTON Springfield Hote, Springfield Rd.: **TERRY MASTERSON**
BURTON-ON-TRENT Barley Mow, Main Street, Stapenhill: **BARRY SKINNER**
CASTLE DONNINGTON Three Horseshoes, Hemington: **SWAN ARCADE**
FARNHAM William Cobbett, Abbey Street: **JIMMY MURRAY**
GOONHAVERN New Folk Cottage: **MIKE BOREHAM**
GRAVESEND Leo Lodge, Windmill Hill: **BULLY WEE**
KINGSWINFORD Woodman, Mount Pleasant: **PURITANS**
LONDON FULHAM Golden Lion, High Street: **BRIAN GRAYSON**
LONDON HENDON Oval: **WALLY WHYTON**
LONDON PUTNEY Half Moon, Lower Richmond Road: **DECAMERON**
MANCHESTER Duke of York, Eccles: **SARABAND**
NOTTINGHAM Playhouse: **BOB PEGG & NICK STRUTT**
PONTARDAWE Ivy Bush, High Street: **JOHN FOREMAN**
PORTSMOUTH Star Inn, Lake Road: **JOHN ST FIELD /HELEN WOODALLL**
STOCKTON-UPON-TEES ABC Cinema: **SPINNERS**
TORQUAY Country House Hotel, Ellacombe Road: **STEVE HEAP / BOB STEWART**

RADIO 1

7 a.m.-5 p.m. As Thursday; 5.0-7.0 "Rosko's Round Table"; 10.0-12 midnight "Sounds Of The Seventies" featuring Pete Drummond with "Sequence" in stereo.

LUXEMBOUTG

7.45 p.m. Tony Prince; 9.30 Mark Wesley; 10.30 Dave Christian; 11.30 Bob Stewart; 1 a.m.-3.0 Rosco

TELEVISION

George and Ira Gershwin's musical "Of Thee I Sing" (BBC-1); "Melody Inn" (ITV lunchtime).

SATURDAY

ABINGDON Radley College: **SKIN ALLEY**
BIRMINGHAM Town Hall: **TEN YEARS AFTER**
● Their first tour for a year and it's good to see them back on the road. They're not everybody's favourite band, but still one of the best for fast — and loud — rock and roll. And if you listen carefully, you may even **hear** Chick Churchill.
BOURNEMOUTH Winter Gardens: **FOUR TOPS / THELMA HOUSTON**
BRADFORD University: **FOCUS**
● see Thursday.
BRISTOL Polytechnic: **ELO**
BRISTOL Polytechnic: **EDDIE "GUITAR" BURNS**
BRISTOL University: **DICK HECKSTALL-SMITH BAND**
CAMBRIDGE Corn Exchange: **ARGENT/SNAKE EYE**
CANNOCK Snoopy's: **CHICORY TIP**
CHATHAM Central Hall: **BUDDY RICH ORCHESTRA**
CHESTER College: **WARHORSE**
COLERAINE New University: **AL STEWART**
● see Thursday.
DAGENHAM Hind's Head: **CRAZY CAVAN**
DAGENHAN Village Roundhouse: **STRAY**
DRIFFIELD White Horse Inn: **RONNIE HILTON**
DUNDEE JM: **CINNAMON**
DUNDEE Caird Hall: **STEELEYE SPAN / AMAZING BLONDEL**
EDINBURGH Empire: **SOFT MACHINE**
EGHAM Shoreditch College: **MIKE ABSALOM/SAM APPLE PIE**
EXETER Tiffany's: **MONTANAS**
FALKIRK Moniqui: **SWEATBAND**
FELIXSTOWE Palace Pier: **IMPALAS**
FOLKESTONE Leas Cliff Hotel: **CURVED AIR**
● see Thursday.
GLASGOW Clouds: **BUBBLES**
GLASGOW QM: **RAYMOND FROGGATT/SHAKIN' STEVENS**
GLASGOW University: **SANDY DENNY/GREENMANTLE/TOM FERRIE**
● Sandy's solo efforts were a bit shaky to start with, but things are straightened out now. Recent reviews have been enthusiastic without being ecstatic. But she's a fine, and genuine, talent — and she believes in her songs.
GLASGOW University (Q. Margaret U.): **SHAKIN' STEVENS**
GORLESTON Floral Hall: **SYD LAWRENCE ORCHESTRA**
HULL City Hall: **SPINNERS**
HULL University (Lawns Centre): **GENESIS**
KETTERING Granada: **"UP COUNTRY" PACKAGE TOUR**
KINGSTON Polytechnic: **LOU REED**
KINGSTON Polytechnic: **SCREAMIN' LORD SUTCH-/ROCK REBELLION**
KINGSTON Polytechnic: **LOU REED / PHILIP GOODHAND-TAIT**
LEEDS University: **HOME**
● see Friday
LLANELLI Glen Ballroom: **CARAVAN**
LONDON BRIXTON Sundown: **B.B. KING**
LONDON CHELSEA Pheasantry: **JUDAS PRIEST**
LONDON City University: **THANK YOU**
LONDON HAMMERSMITH Odeon: **"NEWPORT JAZZ FESTIVAL"** with **DIZZY GILLESPIE/THELONIUS MONK/SONNY STITT/ART BLAKEY/KAI WINDING/AL McKIBBA.**
LONDON Imperial College: **ROY YOUNG BAND**
LONDON Royal Festival Hall: **PENTANGLE/COB/WIZZ JONES.**
● The ever genteel Pentangle, banjoist Clive Palmer's COB and all-time veteran of St. Ives, Brighton beach and other scenes — Wizz Jones.
LONDON WEMBLEY Empire Pool: **SLADE/BLACKFOOT SUE**
● SOS Charity Concert — see also Sunday.
LONDON WOOD GREEN Fishmonger'S Arms: **MEMPHIS BEND**
LUTON College: **HOOKFOOT/QUIVER**
MANCHESTER Village Disco: **EQUALS**
MARGATE Dreamland: **GARY GLITTER**
MILLOM (Cumberland) Cambrian Club: **WILD WALLY**
MORLEY RAF Swanton: **DR. MARIGOLD'S**
NORTHAMPTON Cricket Ground: **NECRO-MANDUS**
NORTHAMPTON Polytechnic: **HEADS HANDS AND FEET**
NOTTINGHAM Intercom: **TAMI LYNN**
READING Bulmershe College: **RARE BIRD**
● admission 20p.
RETFORD Eaton Hall: **HOLY MACKEREL**
SHEFFIELD City Hall: **CLIFF RICHARD**
SHEFFIELD University: **JONATHAN KELLY**
● see Thursday
SOUTHEND Palace Bars: **ROCKIN' DEVILS**
STAINES Town Hall: **BREWERS DROOP**
● see Friday
SUTTON COLDFIELD Belfry: **SUZI QUATRO BAND/ R—ELLIS D/ELLIS**
TUNSTALL Golden Torch: **STYLISTICS**
TWICKENHAM Technical College: **GOOD HABIT**
WESTGATE-ON-SEA Millies' Disco: **WORTH**
WESTON-SUPER-MARE Winter Gardens: **ROXY MUSIC**
WINCHESTER Castle Club: **ROCK CIRCUS**

FOLK

BARNSLEY Civic Hall: **DEREK & DOROTHY ELLIOTT**
BATH University: **CEILIDH** with **MARTIN CARTHY/ HILL BUTTON BAND**
BELPER Old Kings Head: **JACKO MURPHY**
BOGNOR REGIS Ashley House, Aldwick Road: **VERA JOHNSON**
BOLSOVER Blue Bell, High Street: **MAUN VALLEY RAMBLERS**
CROPWELL BISHOP Wheatsheaf: **JOHNNY HANDLE**
HULL Town Hall: **SPINNERS**
LEWES Lewes Arms, Mount Pleasant: **BILL CLIFTON**
LEYTON Senior High School for Boys: **GASWORKS-/JENNY BEECHING/WINDFALL/JUNE TABOR-/ANDY FERNBACH & TIM GREENWOOD**
LONDON CHALK FARM The Howff, 109a Regents Park Road: **YETTIES**
LONDON EARLS COURT Troubadour, Old Brompton Road: **WESTON GAVIN**
MALMESBURY St. Mary's Hall: **DANCE** with **STAN WEITZEL**
PENZANCE Western Hotel: **MIKE BOREHAM**
RIPLEY Church Hall, Moseley Street: **JACQUIE & BRIDIE/JACK HUDSON/WAYFARERS**
SHEFFIELD Highcliffe Hotel, Greystones Road: **NOEL MURPHY & MIKE WHELLANS**
STEVENAGE Red Lion, High Street: **STEFAN & LIZ SOBELL**
WEST PENNARD Village Hall: **DANCE** with **JOHN CHAPMAN/FIRKINS**

RADIO 1

8 a.m. "Junior Choice" with Ed Stewart; 9.55 Stuart Henry; 12 noon Rosko; 2 p.m. Bob Baker; 4.0 "Scene And Heard" with Johnny Moran; 5.0 David Simmons; 6.30-7.30 Alan Black introduces "In Concert" with Stone The Crows.

LUXEMBOURG

7.45 p.m. Tony Prince; 9.30 Mark Wesley; 11.0 Dave Christian; 12 midnight Paul Burnett; 1 a.m.-3.0 Kid Jensen.

TELEVISION

Gilbert O'Sullivan/Vikki Carr in "The Rolf Harris Show" (ITV); Gladys Knight and the Pips in "Full House" (BBC-2); Robert Goulet in "The Julie Andrews Hour" (ITV); The Osmonds cartoon series (some ITV regions, including London and Midlands); "The Partridge Family" with David Cassidy and Shirley Jones (London ITV); Georgie Fame & Alan Price/Samantha Jones in "The Two Ronnies" (BBC-1); The Goons/Ray Ellington Quartet in "Parkinson" (BBC-1).

SUNDAY

ACCRINGTON Lake Land Lounge: **HOLY ROLLER**
AIRDRIE Countdown: **VERGE**

MOVIE GL

ABERDEEN Odeon: **CREAM / DON'T LOOK BACK / JOAN / MONTEREY POP / SOUNDS OF THE SEVENTIES**
● Saturday only (all-night).
BATH ABC: **FRITZ THE CAT**
● Thursday for three days.
BECKENHAM ABC: **FRITZ THE CAT**
● Thursday for three days.
BOLTON Film Theatre: **MONTEREY POP / CREAM**
BRIGHTON Film Theatre: **GRAVE NEW WORLD/ PLOD / PICTURES AT AN EXHIBITION**
● Thursday for three days.
BURTON Odeon: **A HARD DAY'S NIGHT**
● Friday only.
CAMBRIDGE ABC: **FRITZ THE CAT**
● Thursday for three days.
CANTERBURY Odeon: **MONTEREY POP/FESTIVAL**
● Friday only.
CHIPPENHAM Studio One: **FRITZ THE CAT / ALICE'S RESTAURANT**
● Sunday for seven days.
CHORLEY Studio One: **FRITZ THE CAT**
● Thursday for three days.
COLWYN BAY Wedgewood: **MAD DOGS AND ENGLISHMEN**
● Wednesday only.
CROYDON Fairfield Hall: **WOODSTOCK .**
● Monday only.
CWMBRAN Studio: **ELVIS — THAT'S THE WAY IT IS**
● Thursday for three days.
DUMFRIES ABC: **FRITZ THE CAT**
● Thursday for three days.
FDINBURGH Tivoli: **ELVIS — THAT'S THE WAY IT IS**
● Thursday for three days.
FARNHAM Studio One: **DON'T LOOK BACK/ /JOAN**
● Saturday only.
FOLKESTONE Odeon: **WOODSTOCK**
● Thursday only.
GODALMING Classic: **WOODSTOCK**
● Sunday only.
HALTWHISTLE Cinema: **ELVIS — THAT'S THE WAY IT IS**
● Wednesday for two days.
HARTLEPOOL Odeon: **CREAM / FESTIVAL / MONTEREY POP / SOUNDS OF THE SEVENTIES**
● Sunday only (all-night?).
HAYES Classic: **DON'T LOOK BACK/JOAN**
● Saturday only.
LANCASTER ABC: **FRITZ THE CAT**
● Sunday for seven days.
LERWICK North Star: **ELVIS — THAT'S THE WAY IT IS**
● Saturday for two days.

WIDE GIG GUIDE

● *While every effort is made to ensure the accuracy of the dates in the Gig Guide we don't claim infallibility. Gigs may be subject to late change and we suggest you check locally whenever possible. Remember also to check for further information with the advertising in this supplement.*

THEIR FIRST British gig may prove a strange experience for the JACKSON 5, when they face the monkey-suited audience at the LONDON Palladium on Monday in the Royal Variety Show, in the presence of the Queen Mother. Also featured: Elton John and Jack Jones. Catch the show on BBC-1 the following Sunday (5).

ALCESTER Cherry Tree Motel: **DAVE CARTWRIGHT**
BATLEY Variety Club: **GLADYS KNIGHT AND THE PIPS**
BELFAST Queens University: **AL STEWART**
● see Thursday
BEXLEY Black Prince: **CLIMAX CHICAGO / COLIN BLUNSTONE BAND**
BIRMINGHAM Enry's Blueshouse: **SHAMELADY**
BIRMINGHAM Hideaway: **ROCKIN' DEVILS**
BLETCHLEY Youth Centre: **CHAMPION JACK DUPREE**
BOTLEY Dolphin Hotel: **YAKETTY YAK**
BRIDGEND Crossways Country Club: **GOOD HABIT**
BRISTOL Locarno: **STRAWBS / DUNCAN BROWNE**
CANTERBURY University (Keynes College): **MIKE ABSALOM**
CARLISLE Cosmo Club: **WILD WALLY**
CROYDON Greyhound: **STRAY**
DORCHESTER Tavern Club: **MONTANNAS**
GLASGOW Clouds: **SHAKIN' STEVENS**
GRAVESEND Civic Hall: **FLASH**
HULL Arts Centre: **CLAIRE HAMILL**
● The diminutive Claire back on the scene after something of an absence. She's bright 'n' chirpy, though, and — like an uncouth brandy — will mature with age.
KINGSTON Swan: **IMPALAS**
KIRKCALDY Templehall: **CRISP**
LEEDS Town Hall: **SPINNERS**
LEICESTER De Montfort Hall: **TOM PAXTON**
LIVERPOOL Empire: **FOUR TOPS / THELMA HOUSTON**
LLANELLI Festival: **RARE BIRD**
● Admission 20p
LONDON Coliseum: **HUMBLE PIE**
● See Friday
LONDON CHALK FARM Roundhouse: **ELLIS**
LONDON FINCHLEY Torrington: **HELP YOURSELF**
LONDON ILFORD Growling Budgie: **JUDAS PRIEST**
LONDON LEWISHAM Odeon: **LINDISFARNE /GENESIS / RAB NOAKES**
LONDON New Victoria: **BUDDY RICH ORCHESTRA**
LONDON Upstairs at Ronnies: **NIGER**
LONDON WEMBLEY Empire Pool: **FACES / PINK FAIRIES**
● A Daily Express (of all things) promoted concert — but all in aid of a good cause — The Stars Organisation for Spastics. So long as they go easy on the boozing before they go on, Rod and the boys should put on a good show. Plus the Pink Finks.
NEWCASTLE City Hall: **TEN YEARS AFTER**
● See Saturday
OXFORD New Theatre: **PENTANGLE**
REDHILL Greyhound: **SOLID GOLD CADILLAC**
SHEFFIELD University: **JOHN JAMES**
SOUTHALL Greenford Hotel: **CRAZY CAVAN**
SOUTHAMPTON Concorde: **HOUSESHAKERS**
SOUTHAMPTON Gaumont: **"UP COUNTRY" PACKAGE TOUR**
SOUTHAMPTON Guildhall: **PHILLIP GOODHAND-TAIT**
SOUTHAMPTON University: **LOU REED**
SOUTHEND Cliffs Pavilion: **SYD LAWRENCE ORCHESTRA**
SOUTHEND Queen's Hotel: **PINK FAIRIES**
SUNDERLAND Empire: **DANA / VINCE HILL**
SWANSEA Pandora's: **FOCUS**
● See Thursday
SWINDON Wyvern: **RALPH McTELL/NATURAL ACOUSTIC BAND**
● See Friday
UXBRIDGE Brunel University: **BREWER'S DROOP**
● See Friday
WATFORD Top Rank: **STYLISTICS**
WESTCLIFF Queen's Hotel: **HOME**
● See Friday

FOLK

BARNSLEY Civic Hall: **PENTANGLE/COB**
BENFLEET Anchor: **SARABAND**
BOURNEMOUTH Pembroke Arms, Westhill Road: **JOHN ST. FIELD/ALEX ATTERSON**
BRIGHTON Stanford Arms, Preston Circus: **RON SIMMONDS**
DAVENTRY Dun Cow, Brook Street: **JOE STEAD**
GREENFIELD Pennine Apres Ski Lodge, Shaw Hall Bank Road: **BLUEWATER FOLK**
HORSHAM Anchor, East Street: **DAVE BURLAND**
HYTHE (Hants) Westcliff Hall Hotel: **YARDARM**
LEEDS Town Hall: **SPINNERS**
LINCOLN Aquarius Club, High Street: **REDD SULLIVAN**
LONDON BOUNDS GREEN Springfield Park Tavern: **MARTIN WYNDHAM-READ**
LONDON FORREST HILL Bird in Hand: **SOUTHERN RAMBLERS**
LONDON WEST END Crypt of St. Martin-in-the-Fields: **PEELERS/JENNY BEECHING**
LOUGHBOROUGH White Horse Inn, Quorn: **ISLA ST. CLAIR**
MALVERN Nags Head, Bank Street: **VERA JOHNSON**
MANCHESTER Golden Lion, Wilmslow Road, Withington: **McCALMANS**
NEWBURY Wagon & Horses: **STAN ARNOLD**
PLYMOUTH Continental Hotel, Millbay Road: **MARTIN CARTHY**
POYNTON Folk Centre, Park Lane: **WALLY WHYTON**
ST. ALBANS Goat Inn, Sopwell Lane: **CEILIDH**
SWINDON Wyvern Theatre: **RALPH McTELL**
WARRINGTON White Hart, Sankey Street: **DEREK & DOROTHY ELLIOTT**
RADIO ONE: 7 p.m. **SOUNDS ON SUNDAY** with **PENTANGLE**

RADIO 1

8 a.m. Barry Alldis; 9.0 "Junior Choice" with Ed Stewart; 10.0 Noel Edmonds; 12 noon "Family Favourites"; 2 p.m. Jimmy Savile with "Savile's Travels" followed by "Speak-Easy"; 4.0 "Solid Gold Sixty" with Tom Browne; 7.0-7.30 "Sounds On Sunday" with Pentangle.

LUXEMBOURG

6.15 Tony Prince; 8.0 Paul Burnett; 9.30 Mark Wesley; 10.30 Dave Christian; 12 midnight Bob Stewart; 1 a.m.-2.30 Kid Jensen.
**From tonight, Luxembourg programmes start one hour earlier and finish half-an-hour earlier.

TELEVISION

U.S. country singer Sammy Smith in "The Golden Shot" (ITV); Mantovani and his Orchestra with Tommy Leonetti (BBC-2); Hollywood movie "Some Like It Hot" with Marilyn Monroe/Jack Lemmon/Tony Curtis (BBC-2).

MONDAY

BIRMINGHAM Town Hall: **TOM PAXTON**
COLCHESTER Wood St. Sports Centre: **SWEET**
DUNSTABLE Civic Hall: **LOU REED**
DUNSTABLE Civic Hall: **PHILIP GOODHAND-TAIT**
EDINBURGH Carey Theatre: **TEN YEARS AFTER**
● see Saturday
GLASGOW Clydebank Bankies Club: **BILLY FURY**
GUILDFORD Civic Hall: **FOCUS**
● see Thursday
LEICESTER Croft Club: **GOOD HABIT**
LEICESTER De Montfort Hall: **SOFT MACHINE**
CHESTER Quaintways: **BEGGARS OPERA/NECROMANDUS**
LONDON ILFORD Growling Budgie: **JUDAS PRIEST**
LONDON Marquee: **COLIN BLUNSTONE BAND**
LONDON Palladium: **JACKSON 5/ELTON JOHN/JACK JONES**
● Quite a progressive bill for the Royal Variety Show really, which has long ignored rock. But who cares? If asked, would the Stones/Faces/ELP do it anyway? And if they did, what would the Telegraph say?
LONDON Upstairs at Ronnie's: **NIGER**
NEWCASTLE City Hall: **PENTANGLE/COB/WIZZ JONES**
● see Saturday
READING Town Hall: **ROXY MUSIC**
● see Saturday
STAFFORD Top of the World: **TAMI LYNN**
STANFORD-LE-HOPE Kings Head: **CLEAR BLUE SKY**
SWANSEA College: **RARE BIRD**
● free gig
SWANSEA Patti Pavilion: **HOME**
● see Friday
TAUNTON Camelot: **JOHNNIE WALKER MOTOWN DISCO**
WOLVERHAMPTON Lafayette: **MONTANAS**

FOLK

AMBERLEY Black Horse: **BRYAN CHALKER'S NEW FRONTIER**
ARNOLD Cross Keys, Front St.: **COMEALLYE**
CRANWELL RAF: **EVERYDAY DIRT**
LEEDS Town Hall: **PENTANGLE/COB**
SHACKLEFORD Social Centre: **WILD OATS**
SHIRLEY Blacksmiths Arms: **JOHN ST FIELD/ALEX ATTERSON**

RADIO 1

7 a.m. Tony Blackburn; 9.0 Jimmy Young with Labi Siffre, Neil Sedaka, Junior Campbell, Anne Murray, Brotherhood Of Man; 11.0 Dave Lee Travis with Blue Mink, Cat Stevens, Chairmen Of The Board, Gene Pitney; 1 p.m. Johnnie Walker with David Bowie, Gilbert O'Sullivan, Mickey Newbury, Lesley Duncan, Magna Carta; 3.0 Alan Freeman with Cat Stevens, Medicine Head, Jim Croce, Desmond Dekker; 5.0-7.0 "Radio 1 Club" with Rosko; 10.0-12 midnight Bob Harris introduces "Sounds Of The Seventies" with Peter Frampton, Pretty Things, Sutherland Brothers, Tucker Zimmerman.

LUXEMBOURG

6.45 p.m. Mark Wesley; 8.30 Paul Burnett; 10.0 Dave Christian; 11.30 Bob Stewart; 1 a.m.-2.30 Kid Jensen.

TELEVISION

Labi Siffre, Mirielle Mathieu, Dawn, Sacha Distel in "Sacha's In Town" (BBC-2); "Sez Les" (ITV).

TUESDAY

BIRMINGHAM Bogarts: **ORPHAN**
BIRMINGHAM 'Enry's Blueshouse: **CHICKEN SHACK**
● Long-standing and oft-ignored Stan Webb is still stepping out with de blooze. Who knows about Chicken Shack these days but Mr. Webb himself is always worth the price of admission. Ace guitarist-tippler. Fun, fun, fun.
BRIGHTON Top Rank (Doubling **LONDON** Gulliver 1): **SCREAMIN' LORD SUTCH/ROCK REBELLION**
CANTERBURY Kent University: **BREWERS DROOP**
● See Friday
CHATHAM Town Hall: **ROXY MUSIC**
● See Saturday
DUBLIN Stadium: **GILBERT O'SULLIVAN**
EASTBOURNE Congress: **BUDDY RICH ORCHESTRA**
EDINBURGH Clouds: **BEGGARS OPERA**
GLASGOW Kelvin Hall: **"UP COUNTRY" PACKAGE TOUR**
IPSWICH Baths: **FOCUS**
● See Thursday
LANCASTER University: **RAVI SHANKAR**
● Simply — one of the world's greatest artists. You know what he does. What more can one say? If you like the tuning-up, you'll dig the music
LONDON HENDON Technical Coll.: **MINE ABSALOM**
LONDON Nightingale: **JUDAS PRIEST**
LONDON WOOD GREEN Nightingale: **HOME**
● See Friday
MAIDSTONE Corn Exchange: **PINK FAIRIES**
MANCHESTER Free Trade Hall: **HUMBLE PIE**
● See Friday
NORTHAMPTON Fantasia: **SPREADEAGLE**
SCUNTHORPE Civic Hall: **SOLID GOLD CADILLAC**
SHEFFIELD City Hall: **TOM PAXTON**
SOUTHEND Talk Of The South: **NEW WORLD**
STOKE Tiffany's: **TAMI LYNN**

FOLK

BEDWORTH Woolpack Inn: **HARVESTERS**
BRIGHTON Arlington, Marine Parade: **TAVERNERS**
CHADWELL HEATH Hinds Head, Burnside Road: **F.F.Z.**
CHORLEY Howard Arms, Whittle-le-Woods: **JACQUIE & BRIDIE**
CRAWLEY Locomotive, Three Bridges: **MOSAIC**
GILLINGHAM Ghuznee Fort, Saunders Road: **HOT POTATO**
PADSTOW Golden Lion: **ROGUES CORNER**
LONDON LEYTON William IV, High Road: **MARY ANN EDGAR & DAVE DYKE**
LONG CRENDON Churchill Arms, High Street: **SINGERS NIGHT**
RIPLEY Horse & Jockey, Cromford Road: **EVERYDAY DIRT**
WADDINGTON Horse & Jockey: **MARIE LITTLE**

RADIO 1

7 a.m.-5 p.m. As Monday; 5.0-7.0 "Radio 1 Club" with Noel Edmonds; 10.0-12 midnight John Peel's "Top Gear" with Supertramp/JSD Band/Barry Dransfield.

LUXEMBOURG

6.45 p.m. Tony Prince; 8.30 Mark Wesley; 9.30 Paul Burnett; 11.0 Bob Stewart; 1 a.m.-2.30 Kid Jensen.

TELEVISION

Ellis/Harry Chapin in "The Old Grey Whistle Test" (BBC-2); The Jackson Five cartoon series (some ITV regions, including Midlands); Terry Wogan/Carl Wayne/Penny Lane in "Lunchtime with Wogan" (most ITV regions, including London and Midlands); The Spinners' Hallowe'en special (BBC-1).

WEDNESDAY

ABERDEEN University: **RARE BIRD**
● free gig
BIRMINGHAM Town Hall: **PENTANGLE / COB / WIZZ JONES**
COLCHESTER Wood Street Sports Centre: **SWEET**
CROYDON Fairfield Hall: **BUDDY RICH ORCHESTRA**
EDINBURGH Odeon: **"UP COUNTRY" PACKAGE TOUR**
GLASGOW City Hall: **RALPH McTELL / NATURAL ACOUSTIC BAND**
● see Friday
GLASGOW Kelvin Hall: **RAVI SHANKAR**
● see Tuesday
GREENFORD Big Brother: **MICK ABRAHAMS BAND**
GUILDFORD Civic Hall: **SOFT MACHINE**
KEELE University: **PRETTY THINGS**
LEICESTER College of Education: **JONATHAN KELLY**
● see Thursday
LONDON GREENFORD Big Brother: **JUDAS PRIEST**
LONDON MILE END Sundown: **LOU REED / PHILLIP GOODHAND-TAIT**
LONDON Marquee: **MIKE D'ABO/SUNRISE**
LONDON NEW CROSS Goldsmith's College: **BREWERS DROOP**
● see Friday
MANCHESTER Polytechnic: **FOCUS**
● see Thursday
MANCHESTER Village Disco: **ROSKO ROAD SHOW**
NEWCASTLE City Hall: **CLIFF RICHARD**
NEWCASTLE Odeon: **HUMBLE PIE**
● see Friday
NORWICH East Anglia University: **BARCLAY JAMES HARVEST**
PLYMOUTH Polytechnic: **BUDGIE**
SOUTHEND Talk Of The South: **NEW WORLD**

FOLK

GRANTHAM Black Dog, Watergate: **BERNARD WRIGLEY**
LONDON TEDDINGTON Barmy Arms, Riverside: **SIMON PRAGER & STEVE RYE**
LONDON WEST END Adams Arms, Conway Street: **SARA GREY**
WARWICK Globe Hotel, Theatre Street: **VERA JOHNSON**
RADIO TWO (VHF ONLY, 200kH2) & **RADIO ONE:** 8.30 p.m. **FOLK ON TWO** with **BOYS OF THE LOUGH/JOHN & CHRISTINE**

RADIO 1

7 a.m.-5 p.m. As Monday; 5.0-7.0 "Radio 1 Club" with Stuart Henry; 10.0-12 midnight "Sounds Of The Seventies" with Anne Nightingale/Alan Black presenting "Review".

LUXEMBOURG

Details not yet to hand.

TELEVISION

Fortunes/Junior Campbell/Jack Wild in "Lift Off" (ITV); "The Dave Cash Radio Programme" (some ITV regions); Andy Stewart in "Scotch Corner" (most ITV regions, lunchtime).

RESIDENCIES

LEIGH Carrick: **TOMMY HUNT**
● Week from Sunday
LIVERPOOL Allison's (doubling Wookey Hollow): **DEL SHANNON**
● Week from Sunday
LLANELLI Glen Ballroom: **EMILE FORD**
● 4-day residency starts Wednesday
LONDON CHARING X Global Village: **ANNIE ROSS**
● Every Thursday, Friday and Saturday
LONDON Palladium: **JACK JONES**
● Week from Sunday
MANCHESTER Broadway: **JACKIE TRENT/TONY HATCH**
● Week from Sunday
PRESTON Piper: **HURRICANE SMITH**
● Week from Sunday
SHEFFIELD Fiesta: **GEORGIE FAME & ALAN PRICE**
● Week from Sunday
SOLIHULL New Cresta Club: **SETTLERS**
● Week from Sunday
SWANSEA Gorseinon Melody Club: **MATT MONRO**
● Week from Sunday
WESTON-SUPER-MARE Webbington Country Club: **ROCKIN' BERRIES**
● Week from Tuesday
LONDON ALEXANDRA PALACE (Thursday to Saturday): **BRITISH BEER FESTIVAL**
Not strictly a folk custom . . . or is it? Lashings of ale (the keg stuff, we fear), commemorative glass tankard, singsongs, pearly kings and queens, **ACKER BILK / METROPOLITAN POLICE BAND / DRAGONS PLAYGROUND / CURTIS SINGERS / HAMMERSMITH MORRIS MEN / EARLS OF ESSEX MORRIS MEN**
ABERDEEN (Friday, Saturday, Sunday)
Town and University folk clubs combine to put on **BOYS OF THE LOUGH / BOB DAVENPORT / LIZ & STEFAN SOBEL / McCALMANS / PETE QUIN /ADAM MacNAUGHTON**

UPCOMING

AMON DUUL II
LONDON University College (November 17), **LOUGHBOROUGH** University (18), **ST. ANDREW'S** University (22), **GLASGOW** Art School (23), **STIRLING** University (24), **LONDON EDMONTON** Friars (25), **GUILDFORD** Civic Hall (27), **LONDON EDMONTON** Sundown (30), **LONDON ISLEWORTH** Polytechnic (December 1), **LONDON** Imperial College (2), **KEELE** University (6), **LIVERPOOL** Cavern (7), **BRISTOL** Polytechnic (8), **WATFORD** Technical College (9), **CROYDON** Greyhound (10), **LONDON MILE END** Sundown (13), **MARGATE** Dreamland (14), **EPSOM** Baths Hall (16).

DEL SHANNON
Alterations to his previously-reported schedule: gig at **BARROW** Club 99 on November 27 is cancelled; new date is **GOOLE** Viking and **DONCASTER** Side Saddle Country Club on November 30.

GLENCOE
TWICKENHAM St. Mary's College (Nov. 4), **GLASGOW** Strathclyde University (11), **CLEETHORPES** Winter Gardens (13), **LONDON FULHAM** Greyhound (16), **CREWE** South Cheshire College (17), **ABERDEEN** University (18), **STIRLING** University (19), **EXETER** St. Luke's College (24).

GROUNDHOGS
BIRMINGHAM Town Hall (November 17), **EDINBURGH** Empire (18), **DUNDEE** Caird Hall (19), **GLASGOW** Green's Playhouse (20), **NEWCASTLE** City Hall (26), **HANLEY** Victoria Hall (30), **MANCHESTER** Free Trade Hall (December 1), **BRISTOL** Colston Hall (3), **BRADFORD** St. George's Hall (5), **BARRY** Memorial Hall (6), **BOURNEMOUTH** Winter Gardens (8), **WOLVERHAMPTON** Town Hall (11), **SHEFFIELD** City Hall (15), **LIVERPOOL** Stadium (16), **LONDON** Rainbow (22). More to be announced next week.

JACKSON HEIGHTS
LOUGHBOROUGH University (November 8), **HALIFAX** Clarence's (11), **LONDON** Euston Road Shaw Theatre (12), **LONDON** Marquee (December 6), **BRIGHTON** College (8), **YORK** College (19).

ROSKO ROAD SHOW
WOLVERHAMPTON Lafayette (November 3), **LANCASTER** University (8), **DONCASTER** Baths Hall (9), **STAFFORD** Polytechnic (10), **SOUTHAMPTON** Top Rank (11), **BLACKPOOL** Norbrick Hydro (18), **BECKENHAM** Mistrale (24), **MANCHESTER** Village Disco (29).

STACKRIDGE/PIGSTY HILL LIGHT ORCHESTRA
LONDON College of St. Mark and St. John (December 1), **OXFORD** Polytechnic (2), **MANCHESTER** Stoneground (3), **SALISBURY** City Hall (5), **CARDIFF** University (6), **LEEDS** Polytechnic (7), **EGHAM** Royal Holloway College (8), **ST. ALBANS** City Hall (9).

UIDE

LIVERPOOL Tuebrook ABC: **FRITZ THE CAT**
● Sunday for seven days.
LIVERPOOL Walton ABC: **FRITZ THE CAT**
● Sunday for seven days.
LONDON Baker Street Times: **FRITZ THE CAT**
● Thursday for seven days.
LONDON Brixton Sundown: **GRAVE NEW WORLD-/PLOD/PICTURES AT AN EXHIBITION**
● Thursday only.
LONDON Brixton Sundown: **WOODSTOCK**
● Sunday for three days.
LONDON Brixton Sundown: **ALICE'S RESTAURANT**
● Wednesday only.
LONDON Clapham Imperial: **THE HARDER THEY COME**
● Sunday for seven days.
LONDON East Finchley Rex: **THE CONCERT FOR BANGLA DESH**
● Sunday for seven days.
LONDON Hampstead Classic: **MONTEREY POP-/CREAM**
● Friday for two days.
LONDON KILBURN State: **WOODSTOCK**
● Saturday for three days.
LONDON Panton Street Cinecenta: **FRITZ THE CAT**
● Thursday for seven days.
LONDON South Kensington Paris Pullman: **FRITZ THE CAT**
● Thursday for seven days.
LOWESTOFT Odeon: **WOODSTOCK**
● Saturday only.
MANCHESTER Studio 5: **FRITZ THE CAT**
● Thursday for three days.
MANCHESTER Gatley Tatton: **FRITZ THE CAT**
● Thursday for three days.
MANCHESTER Hale Cinemahouse: **FRITZ THE CAT**
● Thursday for three days.
MANCHESTER New Oxford: **WOODSTOCK**
● Friday only
MIDDLESBROUGH Majestic: **ELVIS — THAT'S WAY IT IS**
● Sunday for seven days.
MORECAMBE Empire: **FRITZ THE CAT**
● Sunday for seven days.
NEWCASTLE Film Theatre: **LET IT BE**
● Friday for two days.
PRESTON ABC: **FRITZ THE CAT**
● Thursday for three days
SHEFFIELD Vogue: **ELVIS — THAT'S THE WAY IT IS**
● Sunday for seven days.
SITTINGBOURNE Classic: **WOODSTOCK**
● Thursday for three days.
WALTON-ON-THAMES Odeon: **WOODSTOCK**
● Thursday for three days.
WALTON-ON-THAMES Odeon: **MAD DOGS AND ENGLISHMEN**
● Sunday only.
WOLVERHAMPTON Gaumont: **LET IT BE / YELLOW SUBMARINE**
● Friday for two days.

Compiled by JOHN PIDGEON

GIGLINES by JAMES JOHNSON, FOLKLINES by ERIC WINTER

Mel Bush
in association with
Barn Productions
presents

SLADE
&
Thin Lizzy

also Susi Quatro

polydor

MARKETED BY POLYDOR

Slade & Thin Lizzy On Tour

Nov 3 Newcastle City Hall
Nov 5 Oxford New Theatre
Nov 6 Wolverhampton Civic Hall
Nov 8 Bournemouth Winter Gardens
Nov 9 Sheffield City Hall
Nov 10 Rainbow
Nov 11 Rainbow
Nov 13 Leeds Town Hall
Nov 15 Manchester Free Trade Hall
Nov 17 Stoke-on-Trent Victoria Hall, Hanley
Nov 18 Liverpool Stadium
Nov 19 Birmingham Town Hall
Nov 22 Sunderland, Sundown
Nov 23 Glasgow Greens Playhouse
Nov 24 Edinburgh Empire Theatre
Nov 26 Southampton Guild Hall
Nov 29 Brighton Top Rank
Dec 2 Plymouth Guild Hall
Dec 3 Cardiff, Sundown
Dec 5 Bristol Colston Hall

Thin Lizzy's New Single
Whisky in the Jar available
from November 3

DECCA

Scotland

MANNY CHARLTON, lead guitar with Nazareth, knows when he's well off. The minute the plane touched down from the band's six-week tour of the States and Canada, he beetled up the motorway to the wife and kids in the band's home town, Dunfermline.

They had a week's break before getting back to business at Barnsley last week and Manny used some of his feet-up time to talk to NME.

"Over the six weeks we were working six nights out of seven, mainly around the Great Lakes, the West Coast, Toronto, Florida and places we'd only heard of in the Westerns, like Denver, Tucson and El Paso.

"I'm not complaining, you understand. We had a ball, what with seeing the sights and working on the trip with Buddy Miles and Ginger Baker. I like to think Nazareth put the trip to their own use whenever they could. We spent a lot of our 'time off' doing radio interviews.

"We even did a TV show. An hour live for a series that's coming out soon over there called "Tube Trip" and featuring groups. I believe the show we did will be split into half-hour segments to be televised at the start and the end of the series.

"We couldn't bitch about the exposure Nazareth got and we found that, whenever the Americans discovered we were Scots, they just happened to be Scots, too. Or they came of Scots ancestry. "Glencoe", one of our compositions, seemed to intrigue them. The deejays wanted to know why we wrote this number and asked us to fill them in about the Glencoe massacre. It was fun.

"Coming back here to Dunfermline virtually straight off the plane and all jet lag (we flew everywhere over there), it's the ideal therapy for a group. Up here in Scotland a group can slow down and recuperate, so to speak. It's the same even when we're just coming home from a lengthy stay in and around London.

Manny added: "You know something, Nazareth have been neglecting the home front. We've spent nearly seven months working abroad this year. We sense that Britain — and Scotland in particular — could be forgetting about us and between now and the end of the year we mean to intensify our gigging in Britain and, particularly, this side of the Border."

ANDY ROSS

Ireland

ALTHOUGH RORY Gallagher will make several stage appearances in Dublin during his December stay here, the question of a Belfast concert remains a delicate one.

True to form, Rory is quoted as saying that he'll travel North if he's asked — for him, it *is* just another gig. Last year he played a sell-out concert in Belfast's Ulster Hall on Boxing Day afternoon, and there is strong speculation that he will give a repeat performance this year — if he's asked.

A spokesman for Aiken Promotions, who are handling the visit, says that a Belfast concert will indeed be set up on Boxing Day — if the city cools off sufficiently before the event.

Although Rory hails from Cork, he spent much of his early career in Belfast, and has more friends of both religions in the city than possibly any other living being. Gallagher's Belfast concerts are just naturally sell-outs.

AN OLD side-kick of Rory's — drummer Wilgar Campbell, phoned home this week to let everyone know that he's still with Mick Abrahams' Band, an outfit he joined four months ago after leaving Rory.

Wilgar isn't too happy, though, about his old boss's authority on the Belfast troubles.

"At press conferences," says Wilgar, "we found that everybody was asking Rory about the situation in Belfast. And he was telling them. Nobody asked Gerry (McAvoy) or myself — and we're both from Belfast. It was as ridiculous as me giving my opinion about the situation in Cork."

The Mick Abrahams Band have an album due for release at Christmas, but so far there's no word of them playing any gigs in Wilgar's home town.

NAMES PROVISIONALLY lined up for 1973 concerts in Dublin's National Stadium include Johnny Cash, The New Seekers, and Blood, Sweat and Tears. Which looks like an attempt to please all of the people some of the time.

RALPH McTELL and the Natural Acoustic Band had a capacity crowd and a tumultuous reception when they played Belfast's Whitla Hall last Wednesday (18).

Organiser Alistair Stewart said, "we sold out the show on the first day, and I reckon we could have sold it out twice."

COLIN McLELLAND

Wales

BRISTOL is due to be blessed with a ring road which is likely to cause the destruction of many beautiful chunks of country around the city. As you can imagine, this is not a popular idea to many citizens so, when the Bristol New Vic staged a protest musical about it, the theatre was rather full.

Called "Bristol Roadshow" and directed by Howard Davies, it finished its successful fortnight on Saturday, having done the job of explaining in artistic terms why the road should not be built.

Music for the show was written and performed by a West Country folk outfit by the name of Canton Trig. This group will now continue taking the spirit of the show to colleges and folk clubs all over the west and I can strongly recommend that you see them.

Venues for November are: Golden Hart, Evesham (2); Hiatt Baker Hall, Bristol (4); Ashburton Folk Club, South Devon (12); Stonehouse Folk, Bristol (13); St. Pauls College, Cheltenham (17); Seale Hayne College, Newton Abbot (23); Haughton, Stafford (24).

SWANSEA'S whizz-kid promoter, Phil Lawrence, one of the first to bring rock bands to the area and still make money, is extending his operation and will now be promoting in Pandora's Discotheque, Swansea. This is in addition to his regular Patti Pavilion, Barry Memorial Hall and Pier Hotel gigs. Phil's first Pandora's promotion is this Sunday with Focus and Graphite.

THE NEXT Harlequin Rock 'n' Roll Circus is scheduled for November 16 and will feature Curved Air, Brian Auger's Oblivion Express, Sutherland Brothers, Thank You, Pigsty Hill Light Orchestra and Little Free Rock with Sarah Gordon. As before, there will be constant interruptions by extremely silly people.

One of the silliest people at the first circus was a local policeman. Having been asked for permission to let off fireworks from the top of the venue, Llanelli's Glen Ballroom, he quickly halted the proceedings after five minutes. Asked why, our Guardian of the Law said: "I thought you were joking."

LORD SUTCH, incidentally, claims to have selected the Glen as the venue for his proposed battle with Alice Cooper. I bet you say that to all the promoters . . .

PETE PHILLIPS

COLLAGE

WHEN THE halycon days of student life are over, whither turns the social secretary? More often than not, he does just what he always vowed he would never do — that is, join forces with those big bad agents and prostrate his talents thus.

A couple of weeks ago, I mentioned a few who this summer have done just that, and would like to point out to their sceptical comrades who think it would never happen to them, that they are actually enjoying themselves in their new-found niche in life. However, there are one or two ex-social secs who are not prepared to lie down without a fight.

Faced with the alternatives of a job in a record company/agency and unemployment, they go for a middle course, choosing a position in the peripheral zone of college promoting but one which does not exactly entail a steady income.

Two members of this intrepid breed are Stuart Joseph, a former social secretary of C.C.C., and Ali Khan, who I am sure you all remember, reigned unchallenged for a year or two at the O.P.

Ali tried working with an agency but it was not to his liking; he found that he could not get the attitudes of a social sec. out of his blood. He has therefore taken up the position of, in his own words, "a glorified sabbatical social sec. without portfolio". (This title rather gives the impression of Mr. Khan wandering around the country, selling his services to the highest bidder. However it has a more realistic foundation than that).

Apart from helping out any Ents Committees with their difficulties, he has also looked into the possiblity of a scheme whereby he could liaise with a London agent in order to block-buy certain acts for a circuit of colleges. The business side of things having been left to the agent, Ali could then concentrate on helping out the college with all aspects of their promotion — publicity, internal wrangles with authorities or whatever. Ideally, they should already have saved money on account of the block-buying scheme and could only benefit from the further assistance that Ali would give.

Obviously his idea can only get off the ground if colleges are at least prepared to get more details from him and to discuss the feasability of his proposals.

Stuart Joseph, too, has an interest in retaining links with college entertainments committees. Having graduated from Cambridge this summer, he can still be found in the central Union there, and is, as far as I can gather, still responsible for bookings.

On top of this, he has two schemes in the pipeline. One concerns the possibility of a Cambridge-based, student-run agency called "Volunteers" which would cater for any colleges that wanted the help of an "old lag", the help presumably being of a practical nature.

And lastly your dose of rock 'n roll for this week can be obtained from Anton Promotions, who in conjunction with Noel Gay Artists and Gemini are putting a package on the road featuring The Housesharkers, Heinz and the Wild Boys, the Original Savages, Dave Travis and Bad River, and a disco. The whole three-hour show is available at a cost of £300. And a good sweaty evening to you all.

LINDSEY BOYD

RAY CONNOLLY

IN THE July 22nd edition of this newspaper, in a review headed "Elvis Hacked Apart," a derogatory comment appeared with regard to Ray Connolly and an article written by him entitled "A Rock Odyssey" in the book "Elvis Complete".

We are now aware that our reviewer's comments were unfounded and unfair and we would like to unconditionally withdraw the comment and apologise to Mr. Connolly for the distress and embarrassment that the matter has caused him, and we have by way of compensation paid Mr. Connolly a substantial sum in damages.

THE HARDROCK

MANCHESTER
Thursday, October 26th

TEN YEARS AFTER
+ FRANKIE MILLER
Tickets: £1.00, 85p, 75p

Thursday, November 2nd

GENESIS
+ CAPABILITY BROWN
+ ATACAMA
Tickets: 70p, 60p, 50p

Monday, November 6th

IKE & TINA TURNER
2 SHOWS AT 6.30 p.m. and 9.15 p.m.
Tickets: £1.50, £1.25, £1.00

Tickets available from:
HARDROCK BOX OFFICE, ONE STOP RECORDS
PAPER CHASE, HIME & ADDISON

The Hardrock Concert Theatre, Greatstone Road
Stretford, Manchester. Tel.: 061 865 6023/4

MOTT THE HOOPLE
+ro-ro
London College of Printing Tel.735 6871
Elephant & Castle SE1
75p adv. 85p door. 27·Oct·8pm

Saturday, October 28th, 8.30 p.m.
GYPSY
Sat., 4th Nov. ELECTRIC LIGHT ORCHESTRA
Enquiries: Loughborough 66600
LOUGHBOROUGH UNIVERSITY ENTS

COUNTY ROCK NORTHAMPTON C.C.C. WANTAGE ROAD

Saturday, 28th October
HEADS, HANDS & FEET
+ NECRAMANDUS
LIGHTS

Next week—4th Nov.
SOFT MACHINE
+ MICK GREENWOOD BAND
BARS

WATFORD SUITE
THE PARADE, WATFORD
Tel: 92 42823

SUNDAY, OCTOBER 29th, 7.30-11.30 p.m.

THE • STYLISTICS •

Tickets 65p

POLYTECHNIC
Leeds Polytechnic Union Calverley Street Leeds 1 Telephone 0532 30171

Friday, October 27th, 50p
LOU REED
+ PHILLIP GOODHAND-TAIT
Friday, November 3rd. 70p
STRAWBS + LINDA LEWIS
Friday, November 10th. 50p
VINEGAR JOE + BITCH
Friday, November 17th. 70p
INCREDIBLE STRING BAND + ATACAMA
S.A.E. for tickets. Doors open 8 p.m. Starts 8.30 p.m.
LIGHTS BY DAFYDD

TWICKENHAM COLLEGE OF TECHNOLOGY
presents on
Saturday, 28th October, 7.30 p.m.
PINK FAIRIES
GOOD HABIT
with MOBIUS
Main Hall, Egerton Road,
Tickets 50p advance S.U. 60p on door S.U. Cards
SOUNDS, LIGHTS and BAR
Enquiries: 01-892 3168

HATFIELD POLY
Hatfield 68343

FRIDAY, 27th OCTOBER
CURVED AIR
+ ZOE + DISCO
8 p.m. till late

KINGSTON POLY *presents*
at Knight's Park, on Thurs., 26th Oct. 8 p.m.
JAKE THACKERY + MONTAGE
30p Members

at Main Hall, Saturday, 28th Oct. 8 p.m. 60p
LOU REED
+ PHILLIP GOODHAND-TAIT

LORD'S CLUB
CIVIC HALL, GRAVESEND

Sunday, 29th October at 8 p.m.
MICK ABRAHAMS BAND
+ LLOYD WATSON
Members 50p. Guests 60p
Membership 10p (valid 12 months)
Join TODAY! Box Office Tel.: 4244
Sunday, 5th Nov.—GYPSY

KUDOS at the HINDS HEAD, Chadwell Hth. (next to Station)
Friday, October 27th at 8 p.m.
KINGDOM COME
with ARTHUR BROWN
Disco + SUPPORT BAND Lights

Derek Block in Association with Jo Lustig presents
Ralph* at the Rainbow
With Special Guests
NATURAL ACOUSTIC BAND
available on RCA records
Fri 27th October at 7·30pm
Tickets: £1·50p £1·25p £1·00 75p
available at Rainbow Box Office Tel: 272 2224

***McTell, that is!**
HIS NEW ALBUM OUT ON REPRISE

CALIFORNIA BALLROOM
Dunstable, Beds.
THE FLIRTATIONS
with BRUCE BENSON
Saturday, 28th Oct. 8 p.m.-midnight Adm. 80p

CAMBRIDGE CORN EXCHANGE HEADS
Saturday, 28th October, Doors open 7.30 p.m.
ARGENT
Members and Students 70p. Tickets at door on night.

MEMORIAL HALL, Barry, South Wales
FRIDAY, 10th NOV., 7.30-12. Advance tickets 75p
CURVED AIR
GOOD HABIT • ZEUS

WEDNESDAY, 6th DEC. Advance Tickets 80p
GROUNDHOGS
ANGEL DUST
Plus Special Guests: FUSION ORCHESTRA

CARDIFF TOP RANK NOVEMBER 26th
VELVET UNDERGROUND
+ THANKYOU and SULLIVAN Advance Tickets 75p
Advance Tickets from usual Agencies or S.A.E. & P.O. to:
NEMESIS & BARRY, 55 LIND RD., SUTTON, SURREY
Bands, Publicity, Lights & Sounds arranged by Nemesis

IMPERIAL COLLEGE ENTS.
Bus: Albert Hall
Tube: South Ken.
SATURDAY, OCTOBER 28th
ROY YOUNG BAND
Tickets: 50p on door only

Nov. 4th—	STATUS QUO	50p
Nov. 11th—	OSIBISA	90p adv.
Nov. 18th—	GENESIS	60p adv.
Dec. 2nd—	AMON DUUL 2	60p adv.
Dec. 9th—	KINKS	£1 adv.

For advance tickets Send S.A.E. to:
Social Sec.
I.C. Union
Prince Consort Rd.
S.W.7.
Enquiries 589 2963

BARCLAY JAMES HARVEST

OUT NOW
A NEW SINGLE
'THANK YOU'

OUT SOON
A NEW L.P.
BABY JAMES HARVEST

OUTLANDISH
a new tour

NOVEMBER

1st	NORWICH University of East Anglia
2nd	SHEFFIELD City Hall
3rd	DAGENHAM North East Polytechnic (with Symphony Orchestra)
4th	PORTSMOUTH Polytechnic
5th	CANTERBURY Westgate Hall
8th	LIVERPOOL University
10th	MANCHESTER Free Trade Hall (with Symphony Orchestra)
11th	LEEDS University (with Symphony Orchestra)
18th	HULL University
19th	GLASGOW Greens Theatre
23rd	NEWCASTLE City Hall
27th	WOLVERHAMPTON City Hall
28th	PRESTON Public Hall
29th	BRADFORD St. George's Hall
30th	DERBY King's Hall

DECEMBER

1st	BRISTOL Colston Hall (with Symphony Orchestra)
3rd	LONDON Rainbow Theatre (with Symphony Orchestra)

Tour arranged by PHIL DAVIES of GEMINI PROMOTIONS

DIARY DATES

THURSDAY 26th

LIVERPOOL, CAVERN CLUB. FOCUS & LIVING DEAD.

SKEWAN RUGBY CLUB. GRAPHITE.

FRIDAY 27th

HARROW, BIRDS NEST. Friday Frolic. D.J. Tony Barnfield.

LIVERPOOL, CAVERN CLUB. PUGMAHO PLUS BABE RUTH.

NAGS HEAD, London Road, High Wycombe. Loft Rock & Roll Club. **ROCKIN DEVILS PLUS DISCO. D.J. FLASH.** 7.30, 50p.

SATURDAY 28th

U.W.I.S.T. CARDIFF. GRAPHITE.

LIVERPOOL CAVERN CLUB. WARDOG PLUS PUGMAHO.

SUNDAY 29th

HARROW, BIRDS NEST. D.J. Tony Barnfield.

PATTI PAVILION, SWANSEA. GRAPHITE.

PIED BULL, 1 Liverpool Road, Islington, N.1. Sunday Rock. **NIMBO PLUS BANANA.**

MONDAY 30th

SPEAKEASY, LONDON. GRAPHITE.

TUESDAY, 31st

RISING SUN, Rushey Green, Catford, S.E.6. **TIM LYONS,**

WEDNESDAY, 1st NOVEMBER

PHEASANTRY, LONDON. GRAPHITE.

NEROS OF RAMSGATE

Kent's Most Luxurious Disco

Open Wednesday, Friday and Saturday

TOP LONDON GROUPS and DISC JOCKEYS

1½ hours by chariot from Londinium brings you to the most exciting night-spot in the South.

OPEN 9 p.m.

Three Licensed Bars until 2 a.m. Restaurant open until 1.30 a.m.

BOOK YOUR FUNCTION AT CAESARS FABULOUS BANQUETING SUITE

Telephone: Thanet 52946

marquee

90 Wardour St., W.1 — 01-437 2375

Thursday, Oct. 26th (7.15-11.00) JONESY + KERRY SCOTT D.J. Jerry Floyd	Monday, Oct. 30th (7.15-11.00) COLIN BLUNSTONE + Guest Artists D.J. Jerry Floyd
Friday, Oct. 27th (7.15-11.00) CHAMPION JACK DUPREE + BRUNNING HALL D.J. Tom Smith	Tuesday, Oct. 31st (7.15-11.00) VINEGAR JOE + FUMBLE D.J. Tom Smith
Sat., Oct. 28th (7.15-11.00) *Saturday Special Concert* MAHATMA KANE JEEVES + Guests D.J. Jerry Floyd	Wed., Nov. 1st (7.15-11.00) *An NME/Marquee Free Concert* D'ABO BAND + SUNRISE D.J. Tom Smith *(See NME voucher)*
Sunday, Oct. 29th (7.15-11.00) *A New Marquee Special* JAM SESSION with special guest artistes *Free admission with this ad*	Thurs., Nov. 2nd (7.15-11.00) STACKRIDGE + WISPER D.J. Jerry Floyd

THE GREYHOUND
175 FULHAM PALACE ROAD, W.6

Thurs. Oct. 26th	BULLWATER
Fri. Oct. 27th	SUNRISE
Sat. Oct. 28th	BLUNDERPUSS
Sun. Oct. 29th	BRIAN AUGERS OBLIVION EXPRESS
Mon. Oct. 30th	GRAVY TRAIN
Tues. Oct. 31st	THANK YOU
Wed. Nov. 1st	DORIS HENDERSON'S ECLECTION
Thurs. Nov. 2nd	HEADS, HANDS & FEET

ADMISSION FREE

BRISTOL LOCARNO

This Sunday, Oct. 29th

COVENTRY LOCARNO

Thursday, Nov. 2nd

STRAWBS

+ Gallagher & Lyle and Stone Gallows

Tickets from usual agents

ODEON LEWISHAM Sat. Nov. 11th

6.00 On Stage 8.30

Arthur Howes (by arrangement with Jeffrey S. Kruger) Presents

GLADYS KNIGHT AND THE PIPS

with

Desmond Dekker and the Aces

And

Carol Woods

Special Guest Star

Jimmy Ruffin

Box Office opens Monday 23rd October

Prices: **£1.25 £1.00 75p 60p**

B.I.T.S.U. presents

a Charity Concert at
Town Hall, Bolton
FRIDAY, 27th OCTOBER
7 p.m.—11.30 p.m.

JOHN MARTIN
SPIROGYRA
HOLY ROLLER

Tickets 50p on door or in advance from Derek Guests or B.I.T.S.U.

Thanks to Noel Gay Artistes and Gemini for their help

NERO'S SOUTHSEA

Oct. 27th and 28th

BRITANIA

Cafe Des Artistes

266 Fulham Road, S.W.10
Tel.: 01-352 6200

"Birthplace of all the Top Groups"

LIVE GROUPS EVERY NIGHT

9 p.m.-3 a.m.

Disco and Restaurant

Adm. 25p Weekends 40p

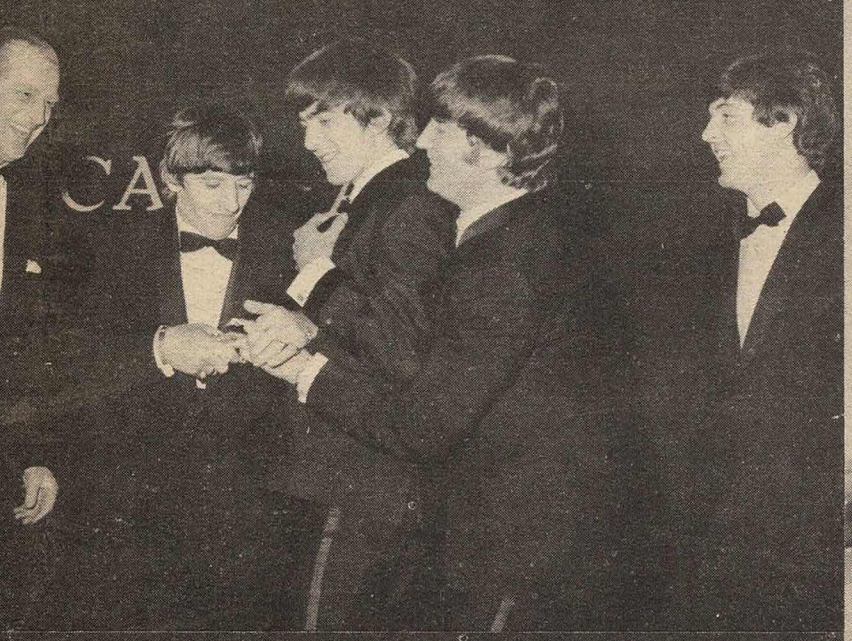
Concert tickets available for:

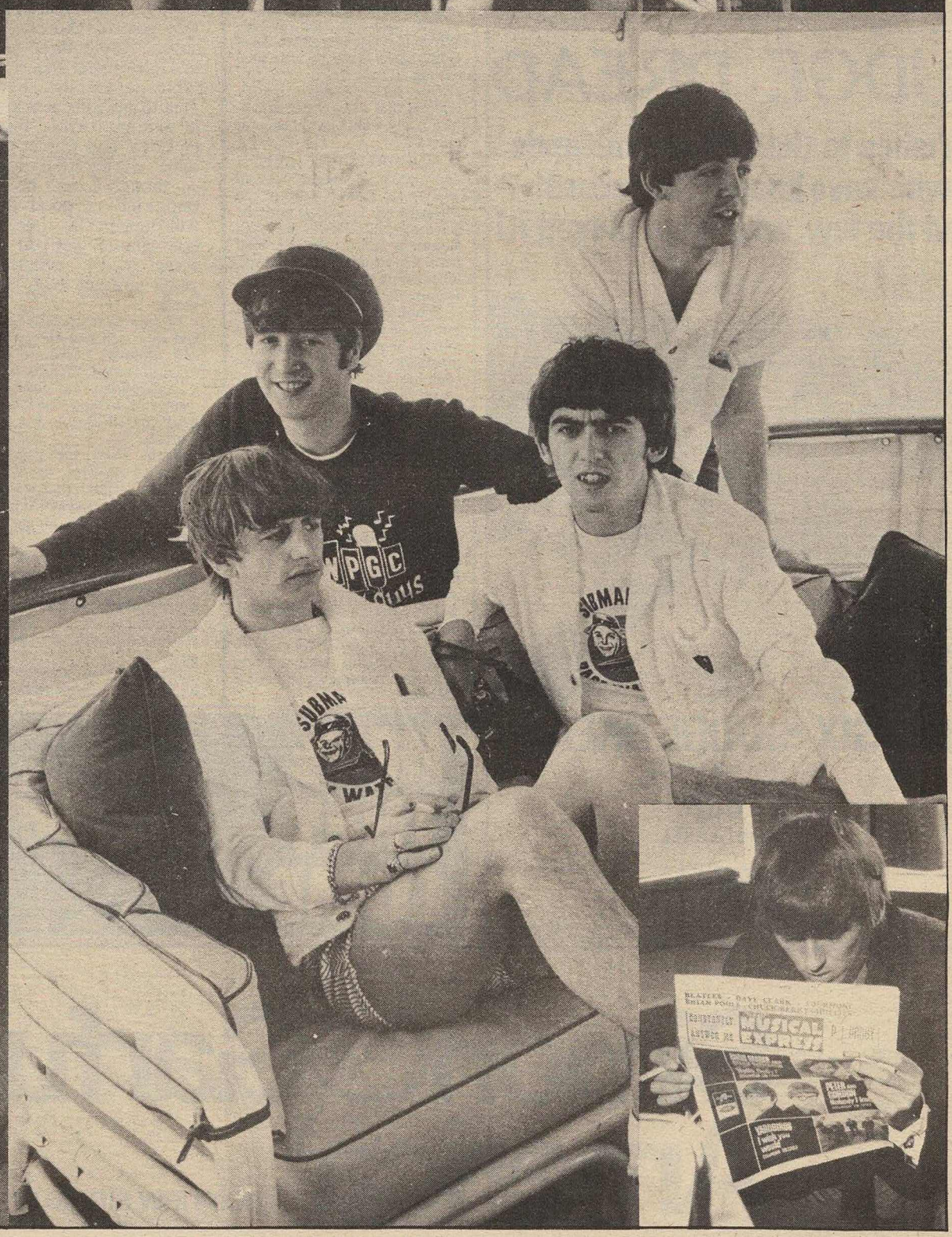
FACES	SLADE
SANTANA	HUMBLE PIE
OSMONDS	GILBERT O'SULLIVAN
JACKSON FIVE	SANDY DENNY
IKE & TINA TURNER	E.L.O.
B.B. KING	ARGENT
TEN YEARS AFTER	YES

All from:
LONDON THEATRE BOOKINGS, 96 Shaftesbury Ave., W.1.
Tel. 01-437 1166

S yesterday

On the tenth anniversary of the band that changed the world, a random look-back at the Beatles through the NME files.





THIS IS AMERICA

CHEECH AND CHONG: STABBING AT JUNKIES

Jim Smith, TORONTO

"OUR GUEST THIS evening is a former professor of philosophy at Harvard University. He has a B.A., and M.A., and a Ph.D. His name is Bob Bitchin.

"Bob, tell us what does a man do with all those degrees — a B.A., an M.A., and a Ph.D.?"

"I make candles, man."

Then there is the gag about the unit commander in Vietnam whose men got wiped out when they were sent to burn a field of marijuana.

They're part of the act that has made Cheech (Marin) and (Tommy) Chong the hottest act in North America. At this very moment, Cheech and Chong's second album, "Big Bambu", is at the top of the most influential charts on this continent — the first time in nine years that a comedy album has been number one.

Rock fans have flipped out over this former rock singer and his partner, a one-time topless bar owner.

Cheech and Chong were back in Toronto this week, for the first time since the "Big Bambu" album hit the top. They proved both that comedy is lucrative again (nearly 2,000 bodies at $3-to-$5 a seat) and that comedy never really changes.

WISHBONE ASH'S Ted Turner: the band were too serious for some Canadians.

The duo's success is remarkable when you consider that this generation will probably be regarded by future generations as the one that stopped smiling.

We're so turned on to "serious" rock that we've forgotten how to laugh. C&C are the first comedians in Lord knows how long to relate to the pop masses.

And what's the secret? Nothing, much. You merely include plenty of hip slang (every other sentence is a "wow" or a "hey man") and substitute drugs for booze. And there you have it — the newest edition of Bob Hope or Jack Benny — which is exactly what Cheech says the duo are working towards.

It's closer to the truth to compare C&C to the late Lenny Bruce. Bruce perfected the irreverent, scatological sick humour that C&C rely heavily on. Neither Hope nor Benny would be caught dead with C&C's references to defecation or masturbation. The duo toss off obscenities like drunken sailors. But, like Bruce, they're a valid representation of the society they travel in.

Cheech admits the comparison with Bruce is valid. "At least for the first part of his career. Later on, when he was getting busted all the time, he was very bitter. I don't think we're bitter."

Maybe not bitter, but pessimistic. They have a skit that includes an advertisement for suicides wishing to use a skyscraper. The ad points out that the suicide fee includes a splatter-proof plastic bag for the jump.

The audience lap it up. Which is pretty incredible when C&C spend most of their time cutting up drug users.

Or have C&C merely realised that what the drug culture really wants is someone to tell it off?

● PHLORESCENT LEECH and Eddie (Howard Kaylan and Mark Volman, late of the Mothers Of Invention and the Turtles) and Wishbone Ash shared a bill at Massey Hall here. Phlo and Eddie (second-billed) were the only redeeming feature of a dismal concert.

Wishbone are one of the least known of all the British acts to appear here recently. Their Armagedon approach to music even had some of the most hardened rock zombies heading for the exits.

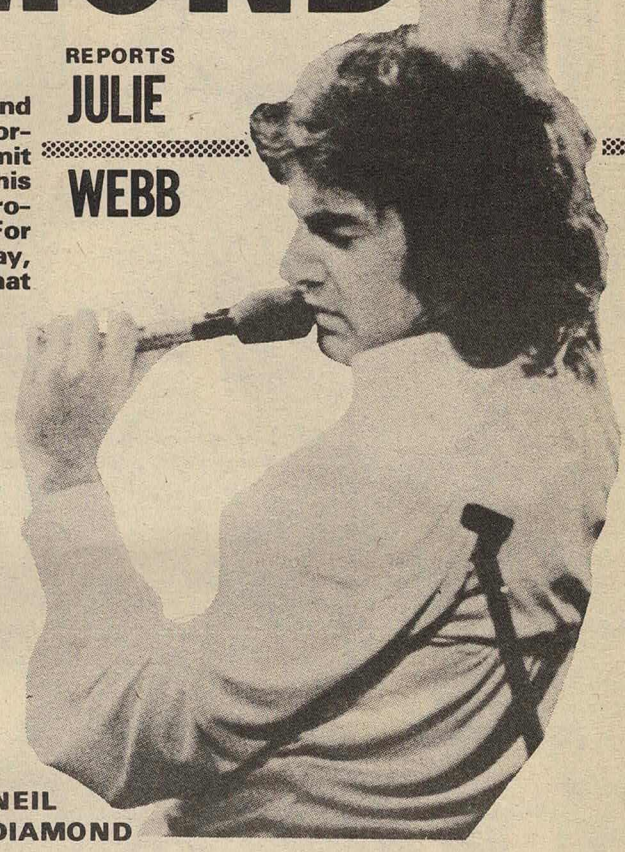
But Phlo and Eddie showed promise. Their approach is more melodic than the Mothers and more challenging than the Turtles. Their first album has a few problems, but it shows definite promise.

● DOES ANYONE care anymore? James Taylor is going back to concert work. Peter Asher announces that Taylor will be working weekends in the future, including a concert at New York's Radio City Music Hall (6,000-plus seats, making it the nation's largest legitimate theatre).

Why I'm 'quitting' again, by NEIL DIAMOND

REPORTS JULIE WEBB

ONCE AGAIN Neil Diamond is retiring from live performances. He puts a time limit of "around two years" on his lay-off, but one year is probably a closer estimation. For despite what he may say, Diamond needs the buzz that an audience can give him.



NEIL DIAMOND

"Every few years I find I've got to take off," he says. "About three years ago I stopped and it was fantastic for me. I was able to get into new kinds of writing. I wrote 'Brother Love' and 'Sweet Caroline' during that period — though I can't be sure that kind of good thing will happen this time. I'm just gonna get off the stage for a couple of years and get away from it all.

"I have to re-energise myself and approach everything with a new attitude. I want to do a television show, maybe a film — this period will give me a chance to do that. I don't know what kind of film — but not a musical."

Right from the beginning Diamond insisted he was a songwriter rather than a singer. This could perhaps be the reason why he is temporarily 'laying off.'

"Now I don't know which I'd rather do. It's just that when you start, when you have any successful record, they say 'hey come on and perform' and they start booking you and I accepted it.

"It didn't seem strange to me at the time — my father had been an amateur performer and I'd seen him perform many times in front of audiences. Songwriting is a very basic part of what I am — but performing is also very strong because it fulfils a certain need for acceptance. But the core of everything I do is the writing."

What atmosphere is the most conducive for you to write a song?

"Privacy is the main thing. And I usually work better after midnight. But on the other hand, I've written some of my best songs in the back seats of cars and in aeroplanes. When a song is ready to come it comes.

"Usually the feeling comes first, rather than melody or lyrics. After the feeling everything else comes out; sometimes it's the melody, sometimes the lyrics, but always it's the feeling — if it's introspective, if it's deep, flighty and light and giggly — that's always the starting point."

Are you aware when you finish a song whether or not it's commercial?

"No not really — I know when I like it. Generally a song takes a long time — it's like planting a seed and letting it lay there in fertile ground for a while until it blossoms. Then you leave it. Then you take care of it. Then you come back to it. Some of my songs have taken over a year to complete."

Have you ever felt you couldn't write another song that you'd completely dried up?

"Yes. That happened when I first started writing. There are periods when you don't feel like writing. But now it doesn't bother me because I know that when that period is over I'll be writing with more excitement."

JUDGE DREAD

Wishes to thank the thousands who have bought his record! And the few who have played it!

'BIG SIX'-JUDGE DREAD

(It's not a rude record)

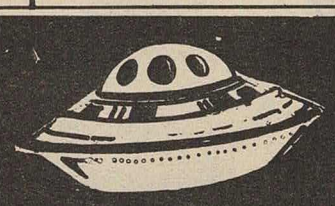
B1 608

BIG SHOT LABEL

TROJAN

Trojan Records Ltd., Music House, 12 Neasden Lane, London NW10

HERE THEY COME



Simon & Garfunkel 'America'

Their new single on CBS 8336

CBS the music people

THIS IS AMERICA

Linda Solomon, NEW YORK

... AND DIAMOND SOAKED WITH BEER

NEIL DIAMOND SANG at a fund-raising benefit picnic for the Democratic party held Sunday, October 15, at the Rockville, Maryland, home of vice-Presidential candidate, Sargent Shriver and his wife, Eunice (Kennedy).

The picnic was open to the public,with the other musical entertainment consisting primarily of Irish singers and Scottish pipers. The Kennedy family sent their special plane to fetch Diamond, his seven backing musicians, and his publicist from La-Guardia to Dulles Airport

Besides Eunice and Sarge, the Kennedys present included Rose (mother of them all), Teddy and Joan, Robert Kennedy's widow, Ethel, and the many Kennedy kids.

Eunice introduced Neil and requested that he sing "Sweet Caroline." Ethel asked for "New York Boy", a number Diamond rarely does in performance anymore, but which he had prepared on advance request. "Caroline" won.

As Neil was completing the number, Ethel marched on stage and poured a container of beer over Neil's head. He laughed good-naturedly, was handed a towel, proceeded to go into "New York Boy," and completed his set with one of his biggies, "Cracklin' Rosie." He did three encores and by the last one the people were up and dancing. His set lasted roughly one hour.

Eunice took Diamond and his wife Marcia on a tour of the large house, where he got a close-up view of the famous Kennedy mementoes — lots of pictures, Presidential flags, and the like.

FRIDAY 13 is supposd to be an unlucky day. Not so for Chuck Berry, who received his gold record for "My Ding-A-Ling" on stage at Madison Square Garden from Chess Records' A&R man, Esmond Edwards (who produced that cut).

Oct. 13 was the third anniversary for Richard Nader's Rock 'n' Roll Revival Show. Along with Chuck, this show featured Bo Diddley, the Coasters, Five Satins, Dovells, Gary "U.S." Bonds and The Bobby Comstock Band.

Nader joined Esmond on stage to congratulate Berry on his gold record.

A mammoth party followed the concert — held at Harry M's, a spacious bar located within the Madison Square Garden complex. Tiny tea sandwiches and an open bar was bill of fare.

"FELLINI'S ROMA" has officially opened in Manhattan, but United Artists are still screening the film for friends and friendly Press. On Wednesday, Oct 18, the screening I attended consisted largely of members of the alternative media. Also in attendance, but not together: Johnny Winter and Marjoe. (RCA is either about to or already has released Marjoe's album).

"Fellini's Roma" won critical acclaim at the Cannes Film Festival, became a box office hit in Europe, and now looks to do well here.

It's a successful view of memory and fantasy, decadence and historical beauty; a strange and imagination-grabbing film. The Warhol wonders love of course.

DAVID DALTON is the author of "Janis," "The Rolling Stones Songbook," and, with Jonathon Cott, the "Let It Be" Beatles book which was included in the English package of the Beatles album, but not in the American package. The "Let It Be" book is now on sale Stateside as a separate item. David is currently working on the OFFICIAL biography of the Stones.

Meanwhile, David and his lady threw this incredible bash, see, and it was a fine opportunity to relax and cut loose. The loft was gigantic. Located in downtown Manhattan on the grubby East side, just off the Bowery, the building was, fortunately, one of the few in that area which possessed a lift. The third-floor loft had, in addition to the main room — which was as large as any Manhattan loft I'd seen, many separate rooms, including a darkroom, a greenhouse with terracotta-tiled walls and a sunken tub, and a laundry with washer and drier. There could have been a hundred people in there, and a live rock group was playing loud and clear. Not just ANY rock group, either, but Cat Mother (they've long since dropped "The All-Night Newsboys" monicker).

Cat Mother were in rare form, with former "Cat" Charlie Chin taking the vocals. (Charlie played banjo on the beautiful "Bluebird" on the second Buffalo Springfield album). Cat Mother have a new guitarist, Charlie Harcourt, from Newcastle, England.

Harcourt has been with the band for six months, and previously played in several English groups, including Lindisfarne.

The group are now cutting their fourth Polydor album at Electric Lady studios in Greenwich Village. It'll be all-rock and also include some acoustic picking by Charlie Chin, with Jake Jacobs (formerly of Jake and the Family Jewels and Ed Sanders' Hemptones) on guitar, and Buzzy Linhart on vibes.

Cat Mother expects to spend another two weeks completing the album, but they are taking time off from the studio on Oct. 30, when they will participate in a benefit concert for the Free Clinic of Haight-Ashbury in San Fransisco. Its A Beautiful Day and Stoneground are also expected to play.

When you were first signed as a professional songwriter, who were your greatest influences?

"All of the successful songwriters at that time inspired me — Carole King, people like her. And I've always been very impressed by Cole Porter's rhyming patterns, and I love George Gershwin's melodies. Even some classical writers."

Was there any great influence at that time from Britain?

"No. At that point British music hadn't really come into its own — until the Beatles came out, and this was years before that."

What kind of material were you writing then?

"Just basic songs — I was learning how to write. I was learning about myself, and I was involved in all the excitement of being a professional songwriter. Maybe I'd write one song every other week — that's far more than I write now, but those songs didn't require quite so much work. They weren't so sophisticated."

Many of your songs appear to be personalised. Are you so involved that an incident, say an argument with someone, would form the basis for lyrics?

"I never really know when something like that might come out in one line of a song. I haven't written any songs about specific instances — it's an accumulative thing, all things that affect you and make you as a person.

"No matter how objective you try to be, you're still putting your own feelings and what you are as a person into what you are writing, and because songs like 'Brookyn Road' are so personal and so powerful, they tend to overshadow the fact that most of my songs are not autobiographical — although they all reflect what I am as a person."

Could you name one song that means the most to you?

"That like asking which child is your favourite — you can't say. They all have different meanings and different reasons, because they came out at different times. The songs I do on stage are my favourites — that's the quickest index."

You've said you're never nervous before live performances — have you ever done concerts that have proved disastrous?

"The most difficult times were in the early days, when the theatres were only half full or one third full. Generally I just sing the way I feel. I never give much consideration to my stage performances because I don't like to watch myself and listen to myself because I become too self-conscious and self-critical. I want it just to come out, even if it's wrong — I think the audience will accept you as a person with your mistakes and weaknesses."

Changing the subject completely I asked Diamond why he declined to do any interviews last time he visited Britain.

"Interviews are hard because you must think about them, and to do a good interview I must be enthusiastic about what I'm talking about. So there has to be an interesting conversation, and it doesn't always happen like that.

"So over the years I've felt that I would rely on my music, that the music would say it all — and if the music was good, interviews wouldn't matter. Just recently though I've started doing them again because I've more self-confidence in myself, and also because so many untrue things were written about me that I thought it might be good to set the record straight."

By not giving interviews — or indeed by not giving concerts over the next year or so, do you not feel you are giving people who buy your records a bad deal?

"I don't feel that way because I'll still be making records — I'll still be writing songs. So I hope that will compensate for it. I have to do it my way. Obviously there will be a lot of things I'll miss, but if anything it will increase my appetite to come back.

"I'm hoping this period away from the stage will eanble me to re-evaluate what I do — to understand it better and try to do it better. I have a very strong feeling that there are new kinds of music, new forms of music jogging around in my brain. I want to give them as much chance as possible to come out.

"I'm hoping to record two albums a year. I want to record in London, and in other cities in Europe."

You have a double live album coming out soon. What kind of material is included on that?

"It's a concert — 22 or 23 songs. It's really a document of the last six years of my professional life. It's called 'Hot August Night' and we recorded it at the Greek. I'm very pleased with the sound."

As of next March/April you'll be signed with CBS. Any particular reason for switching from UNI?

"I'm going to CBS because they have an enormous roster of artists that I want to work with. Also, I think it is important for an artist to change. Five years with a record company is fantastic. But it's important for an artist to be re-kindled with enthusiasm and encouragement from the company.

Finally, the last word from Diamond on his 'retirement.'

"I don't discount the fact that I may be back sooner than two years. But it won't be until I have something so special that I can't keep it."

Chairmen

Long wait for a seat on the Board

AFTER WAM-bam - slamming onto the soul scene with a run of hit singles of which "Give Me Just A Little More Time" was the real biggie on the British market, Chairmen Of The Board seemed at one time to have fizzled almost to a halt.

Indeed, they even stopped working for a period.

Now, with the pendulum swinging back in their favour in the form of "Elmo James" — which, incidentally, has nothing to do with the late bluesman Elmore James — they could well have their biggest hit to date.

The Chairmen record of course for Invictus, the label set up by producer/writers Holland-Dozier-Holland when they split from Tamla Motown — amid a welter of law-suits — to set up an organisation which seems almost a duplication of Motown. Or rather Motown as it was before the move to the West Coast.

In their roster of Invictus artists, Holland-Dozier-Holland seem to look upon the Chairmen as their Temptations and, though they haven't followed that group into black rock, there are similarities in the two bands' soul material.

That said, the Chairmen do however have a distinctive sound, due mainly to the lead vocals of General Johnson with his rather hiccuppy, even forced, style.

Those who listened to "Give Me Just A Little More Time" and thought they'd heard that odd voice before were right, for Johnson kicked off as lead singer of the Showmen.

How the Chairmen came about was something like arepeat of the Monkees story.

Holland - Dozier - Holland knew what they wanted and were prepared to wait for it. Between signing Johnson and the group actually hitting the road, there was a period of more than two years spent auditioning hundreds of prospective members until the right people were found.

Meanwhile, Johnson kept on busily writing material for a group which didn't yet exist!

Still living down in Norfolk, Virginia, he found the wait a frustrating business — living on a comfortable salary from the company it's true, but unable to get out there and entertain the people.

But the wait was worthwhile and eventually Harrison Kennedy, Danny Woods and Eddie Custis were elected to the Board, with the idea being that each member would play a full part, sharing lead, and doing something more than the rather limited back-up vocals and dance routines which were standard format for most soul groups.

The formula seemed to work and they and Invictus were rewarded with instant success.

With three consecutive chart entries and a first British tour behind them things looked good for the Chairmen but, like most emergent big-time groups, they had their internal hassles and what with Harrison Kennedy going back to school for a while, General Johnson concentrating on producing the Honey Cone and other acts and Eddie Curtis splitting because he didn't like the musical bag they were falling into, their career as a group ground to a temporary halt towards the end of last year, a situation now happily resolved.

Their "Bitter Sweet" set, from which came "Elmo James", was issued in the States in March.

As another echo of Motown in the development of Invictus, General Johnson co-produced "Mama's Little Baby" by Brotherly Love, the first hit on the new Music Merchant subsidiary.

— ROGER ST. PIERRE

A FURTHER INVESTIGATION OF MELANIE

The girl behind that naive image

MELANIE DOESN'T DRINK or smoke, but I wouldn't take too many bets on her missing out on the greatest pleasure of them all. Let's face it, she's a happily married girl.

Why should I mention that at all? I'm just trying to point out that her "blessedly naive" image is way off the beam.

Miss Safka with her Bambi eyes and flowing hair is, to be frank, sexy. Don't tell anybody folks, but she swears. The image is unreal. Melanie is simply a charming and friendly lady who happens to possess a voice that pleads for help and understanding.

She's not a frightened child or anything of the sort. And having moved around on the rock circuit for quite a while now, she is certainly not naive. It's about time she was freed from the sentimental shackles. There's more humour than pathos in her songs, if people could but see it.

Slimmer and full of good humour, Melanie sat rapping about herself and her music in a London hotel during her recent visit. The Albert Hall show was part of a European tour on behalf of UNICEF. It was a sell-out.

Obviously, she has a unique style which singles her out from the pack, so I was interested to hear about her early musical influences. She was born in New York in February, 1947, and learned to love music through her mother.

"She was a jazz singer and I grew up with the music she sang and played. I heard a lot of jazz and blues. I don't know how directly they influenced me, but I heard people like Bessie Smith all the time. I also heard a lot of folk music through my uncle. I lived with him for a while.

"The biggest thing in my musical education was what my mother taught me — not to try to sound like someone else. My mother made me try to be myself, to find something that was me.

"I think the sound of someone's voice is as individual as the strokes of an artist's brush, although certainly there will be certain similarities between singers.

"There may be something in the quality of my voice that's similar to someone else. But the artistry comes from each performance being a truly new experience. When I sing, whether it's at a concert or on record, it's always a new feeling for me. I don't have to try and make it different. It just happens."

Before Melanie won broad-acceptance, did friends ever advise her to try something other than singing?

"Tell me I should give up, you mean?" she laughed. "Well, I was in a school vocal group once and they told me I had to be one of the non-singers. That involved standing there and looking cute and miming instead of singing. The reason was my voice used to stand out, so they put me in the back. It was frustrating.

"But that didn't worry me

ESTHER OFARIM

Esther Ofarim's new album on Columbia - available now.

SCXA 9253

EMI

EMI Records (The Gramophone Co. Ltd.) EMI House, 20 Manchester Square, London, W1A 1ES
A member of the EMI Group of Companies
International leaders in Electronics, Records and Entertainment.

MELANIE: slimmer and in good humour

By TONY NORMAN

too much. I still felt confident in my music. It wasn't something I had to practice. It wasn't any big emotional thing. I just accepted music was part of me, the same way I accept that I'll go on breathing.

"Song writing came naturally too. I started getting things down when I was quite young. They weren't songs that I'd sing now, but I needed to write them to help me get through my life. Really they were just things I was imitating from my mother. There was no originaltiy in them at that stage.

"Later I grew away from the jazz and blues influence and became more involved in folk and some kinds of show music. I still had the same roots, but I was on the way to finding something of my own."

When did she start writing fuller songs?

"There wasn't a time when I suddenly started writing better songs. They just gradually became more meaningful to me. They expressed more of what I felt. Not that that's the only important thing, but it was important to me then."

How critical is she of her early work?

"I'm critical of a lot that I do, but I don't sit and analyse. That would be a waste of time because they came out of me and I believe in where they came from. I don't know if I believe in **me** all the time, but I believe in the source."

Melanie's current single, "Together Alone", will soon be followed by a new album titled "Stoneground Words". I've heard the set a couple of times and it's a good one. But she says she didn't set out to try anything new on this, her first L.P. for her own label, Neighbourhood.

"I'm not hung-up on musical development in an intellectual sense, or on experimentation with new ideas. That always seems technical to me. But now that the album is done I think I can see some changes. It's just the result of a natural evolution and the events that led to the writing of the songs.

"One thing I can say is that I really worked closely and happily with the producer, Peter Schekeryk, and arranger, Roger Kellaway. Roger has a very free spirit. We could have made 'Together Alone' take up a whole side. But Peter is the force who says no. He stopped the album becoming selfindulgent and I think we have come up with something truly unusual.

"The three of us created something which was beyond what I wrote. It's the best thing I've ever done."

She is less enthusiastic about the way her old label is pushing out what she regards as second-rate material, as well as re-releasing everything in sight. But she was in no rush to get "Stoneground Words" out into the shops.

"As it's on my own label, I didn't have to work to any timetable. I'm no longer worried by the pressures of business. Actually, I didn't even begin this album until a year after 'Gather Me'. It took all that time to write the songs.

Throughout her career, Melanie has found that recording isn't always fun.

"The record company used to be constantly pushing me, saying: 'Come on. Four months have gone by. We've gotta follow up that last record. 'I'd just say: 'Yeah sure. I've got some more songs I can squeeze out of the toothpaste tube'. That's how it went for a long time, so now it's nice that I don't have to worry how long it takes me to come out with a new album."

For a lady said to be so frail and fragile, she shows a lot of quiet, but firm resolve. Her management would have liked her to stay in the States to promote the new album, rather than tour Europe for UNICEF. "But," she shrugged, "this is the time they asked me to come over, so that was it. My work with the album finishes when I leave the studio."

Her involvement with the United Nation's Children's Fund started nine months ago when she sang at the General Assembly. Then a guy from UNICEF, asked if she'd be interested in doing some things for them.

"I said it would be nice, but first I wanted to know all the details of where the money went; how much of it went to the kids, and how much was just red tape and bullshit. They told me, and I'm satisfied it's a good thing."

She paused, then continued with a giggle: "It was just time for me to donate myself somehow. I've enjoyed this tour. It's been really nice. It's like getting back to a kind of Immaculate Approach to what I do."

Would she like to take it a stage further and actually meet the kids, in the same way as Danny Kaye has done?

"Well, I'm not interested in making a career out of UNICEF," she said. "I don't know if I could really take that, you know. I don't particularly want to see some of the most deprived areas of the world. I know what I'd feel and it wouldn't do me any good.

"I know that some things affect me emotionally to a point where I'm not really strong enough to take it. They would like me to go to India, but I'm a little afraid of that. I'd rather sing to raise money. I think I can help more that way."

Getting into FOCUS

By IAN MacDONALD

"WE'VE REACHED THE ceiling in Holland," said Thijs van Leer. "We have to go elsewhere now".

Jan Akkerman rapped the table sharply in agreement. "Anything to get away from those audiences. They don't care about music, only getting stoned. Who wants to play for sleeping people?"

This is the front-line of the top Dutch rock group talking: van Leer, keyboard-player and flautist, a mild-mannered, idealistic and slightly nervous man — and Akkerman, the star European guitarist, in complete contrast a self-possessed, brittle, and laconic personality given to sporadic outbreaks of that incomprehensible Low Countries humour which most often finds its expression in sudden rude noises made on zer mouth.

After I'd made the right sort of start by identifying the Monteverdi reference at the beginning of "Eruption" from their second album "Moving Waves", Yder de Jong, genial giant and manager, broke out the lager so that I could drink my own health.

Akkerman continued: "There are really only two other Dutch groups apart from us. Supersister and Solution. The rest is Golden Earrings and that's another thing — pop groups, you know?"

Akkerman started out in one of Holland's most successful pop-groups, Brainbox, along with Focus's drummer, Pierre Van der Linden.

"They had a lot of hits," van Leer assured me.

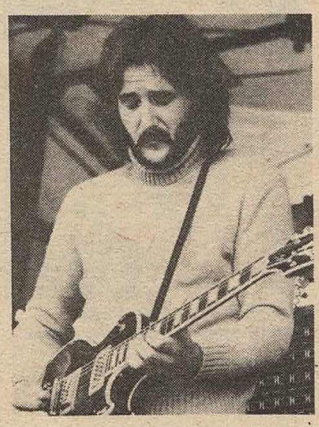
"And those records are just now beginning to sell in the States." Akkerman smiled sourly. "They caught up with us at last".

"Focus were at that time a trio," his colleague explained. "We had made one album already, called just "Focus". Jan quit Brainbox and joined us and we made a single called "House Of The King" which was a hit. After that we decided we needed a new drummer, and Jan got Pierre in from Brainbox".

In April and May 1971 the band came to London to record "Moving Waves" for Mike Vernon's Blue Horizon label, despite the distinct absence of 12-bars in their repertoire.

Since then they've acquired a new bass player, Bert Ruiter.

What was the original impulse behind Focus?



PICTURED: JAN AKKERMAN

"We'd all got tired of making music on three chords and we wanted something new." He laughed. "Now we play on one."

"We're perfectionists," said van Leer.

"You may be," Akkerman responded. "I'm not."

"No — perfectionist in the sense of striving after creating a perfect experience. I want Focus to make people just happy. Deeply happy."

I brought up the subject of the group's British debut on "The Old Grey Whistle Test" last year. They'd played "Hocus Pocus" and the end had gone wrong.

Van Leer smiles. "Yes. We sat and watched the playback, but when we saw how it had came out, we decided to keep it like that — because it was real, you know?"

How much of their live set is improvised?

"Fifty percent".

And what direction is the music travelling towards?

"Jazz".

"What the group is playing now is uniquely Focus," van Leer explained. "We aren't playing anyone else's cliches. We're playing ours. And what we're aiming for is simplicity. As Jan says, to be able to express oneself like a child expresses itself is true maturity."

"To get *past* technique," Akkerman stressed.

"We believe," said van Leer, "in pure music. As a language by itself."

What have been your main influences?

"The newer jazz. McCoy Tyner, Bill Evans, Chick Corea. And then Bela Bartok, Johann Sebastian Bach. And earlier stuff than him too."

A good two-thirds of "Moving Waves" is unashamedly Romantic music. Where does that come from?

"My parents gave me my musical education when I was a child in Amsterdam. Very old music on the one hand, very modern on the other. And the whole Romantic period my father spat on. My mother too. But I've discovered that that period — Schubert, Schumann — was very important. I think also that Bach was very Romantic. Very warm".

And Mr. Akkerman? Who does he count as his mentors?

"Practically no-one except Django Reinhardt. And Julian Bream. I listen to a lot of early lute music".

You'd better get along to a Focus gig during the next fortnight. They could very well be your cup of meat.

GLENCOE

THEIR FIRST 3/4 OF AN HOUR

Glencoe play these places on these dates.

Locarno, Sunderland	October 27
St. Mary's College, Twickenham	November 4
Strathclyde University, Glasgow	November 11
Winter Gardens, Cleethorpe	November 13
The Greyhound, Fulham Palace Rd.	November 16
South Cheshire College, Crewe	November 17
Aberdeen University	November 18
Stirling University	November 19
St. Luke's College, Exeter	November 24

'Glencoe' On Epic Records 65207

Epic

Epic Records and tapes are marketed by CBS.

THE 1920s AT THE HAVEN

THE AMERICAN HAVEN

70-71 New Bond Street, W.1

Tel. 01-493 2913

Nightly from 7 p.m. till Midnight. Vintage silent films now with the Honky Tonk piano and of course the best hamburgers in town — at the Haven.

FROM THE SOUL

DRIFTERS: BACK TO SIMPLICITY?

THERE WE WERE, walking down Dublin's famed O'Connell Street past the battle-scarred GPO Building — memories of the 1916 Easter Rebellion — solving the problems of the world and gathering quite a sizeable audience of bemused Irishmen as we did it.

Grant Kitchings of the Drifters, Freddie Mack, that loveable character of the London clubs — both musical and boxing — and myself rapped on about everything from America's foreign policy to the First World War and telepathy. But most of all we talked about music.

I didn't ask Kitchings his age. He looks in his late twenties but in fact he fought in the Korean War and before joining the Drifters a couple of years ago he had more than earned a long-service medal for his work with such legendary outfits as the Ravens and the Ink Spots.

Having seen R&B run through many changes, from the doo woop groups of the early 'fifties to the intricately arranged orchestral-backed outfit of today, Kitchings has firm views on the music and the direction it should take.

"Simplicity is on the way back with songs relating to everyday people in everyday situations," he said, "it's what the public really wants and what the performers must really start catering for.

"It's amazing how the kids get into our music, especially the songs which were hits long ago. But it's a fact that those songs have lasting relevance.

"We are getting to the stage now where some relatively recent songs are becoming 'standards' — like the best of the Beatles' writing and the old Drifters' hits. These melodies and lyrics will always have something to say to people".

When in Britain, the Drifters always work with Birmingham's John McFlair Band: "They really feel our music, and they now know our material almost as well as we do," he said.

"It's difficult to find good backing groups these days. So many guys want to show off their own virtuosity rather than just provide a backing suited to the vocalist.

"You tell them how you want a thing to sound and they get upset. They think you are trying to tell them how to play. But you're not, you're just trying to get them to be sympathetic to the way you feel the music.

"Singers are musicians just as much as they are, and a good singer needs to practise as hard and as long in order to master his instrument, which happens to be the human voice."

Despite his great experience, Kitchings admits that at times he still attempts to do things vocally which are just beyond his physical capability.

"You have an idea of how you want your voice to sound,

DRIFTER Grant Kitchings: Simple songs have staying power.

but you just can't quite hit it right.

"That's why it is so important to have musicians who can get the same feel as you have. I'd love to record with Willie Mitchell's band, for instance. The way they can hold a beat and sustain a rhythm is incredible.

"The bass-player will play a steady riff right through a number, never varying the tempo or departing from the line once. That discipline is the sign of a great, truly professional musician.

"On stage I used to listen to my drummer, but many of them can't hold a tempo that now I've got into the habit of sticking with the bass-player."

Now that they've switched labels to Bell and got an new album out, the Drifters are eager to introduce these songs into their stage act. But they'll still sing the old classics like "Save The Last Dance For Me", and "Down At The Club" because they and their audiences still get something from them.

● BLACK MOVIES are becoming quite a trend after the pattern set by "Shaft". One of the most recent is "Superfly", yet to make our shores, but the soundtrack album is already available on Buddah 2318.065.

It's the story of dope peddlers in the ghetto and carries the message that everyone, junkies and peddlers alike, are caught up in a squalid and destructive maelstrom from which there is no real escape.

The music has been penned and performed by Curtis Mayfield and the haunting single "Freddie's Dead" says it all. Certainly the finest, most creative work Mayfield has carried out since splitting from the Impressions.

● EMI's launch of the new Mowest label was really something — a lavish reception at Ronnie Scott's, the first two Mowest singles — by Frankie Valli and the Four seasons and Thelma Houston — and American copies of the new Thelma Houston and Syreeta albums which will appear here in November.

It seems NME's Roy Carr wasn't too impressed but dedicated soul fans and Motown freaks might think otherwise.

Miss Houston's set emphasises her gospel roots and thus manages to fulfill the promise her single and her stage appearances never quite managed to develop.

As for Syreeta, she's sweet-voiced, and the album shows the influence of husband Stevie Wonder and his flirtation with electronic sounds. In truth, it's wonder's music rather than his lady's voice which makes this so outstanding.

●WATCH OUT for the soul excitement of Gladys Knight and the Pips — "Perfection in Performance Inc." — who hit these shores on November 27 and stay for three weeks. Appearing with them will be Carol Woods, the black New Yorker who records in Britain for Ember but still lives Stateside.

● ALSO DUE in November is that long-time Motown stalwart, Junior Walker, who signed with the label in 1964.

"I've always been pretty happy with Motown — they've trated me good," he told me over a crackly trans-Atlantic phone line. And I live just 100 miles out of Detroit, which is convenient."

After his recent success with the heavily orchestrated "These Eyes" and the like, Junior now intends to revert to the simpler, more rough-edged style which gave him his first big hit with "Road Runner" back in 1964

"It'll be very much the sound I get on stage. My present band have been together for a couple of years. I've got bass, guitar, organ and drums backing me."

The next single from the sax man, Stateside-wise that is, delights in the glorious title of "Give Me The Beat, Let Me Pat My Feet" which is, let's face it, just what Junior Walker's music has always been about.

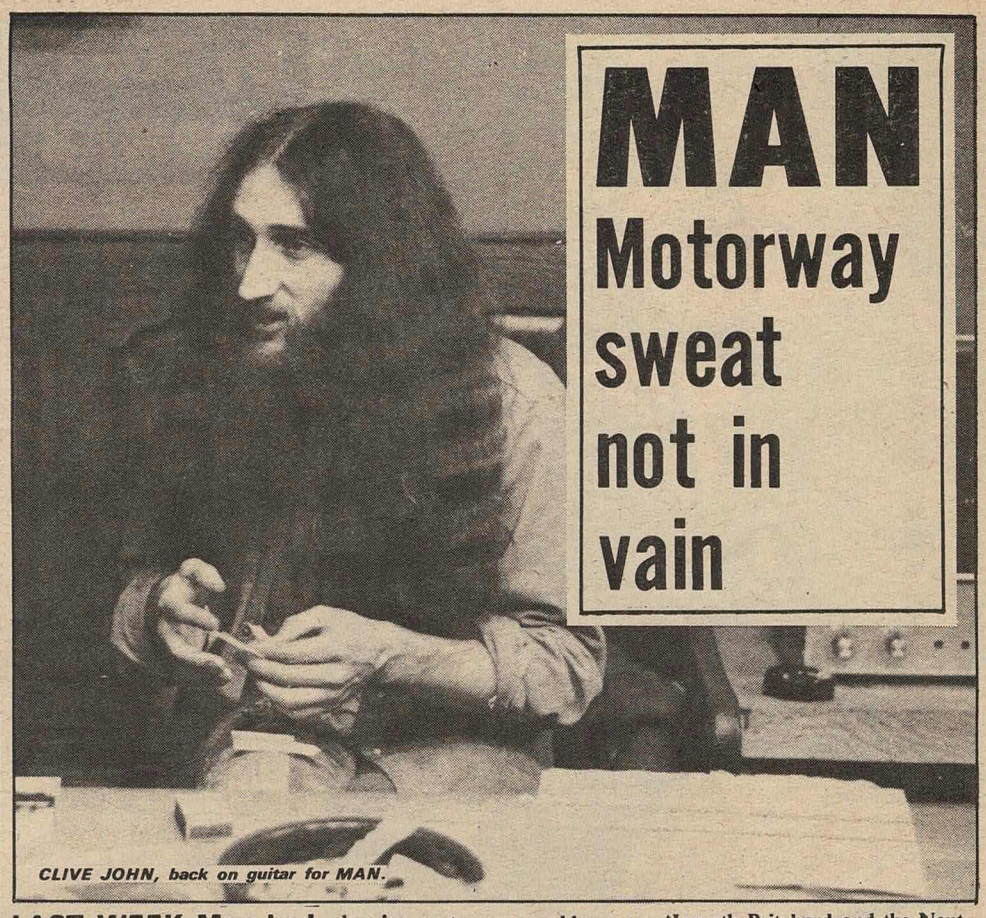
"Really, tastes haven't changed all that much over the years. Basically, people still want to hear something they can get up and dance to."

●GETTING UP to dance may well be your last reaction to Laura Lee's new album, her first for Hot Wax (SHW 5006), which finds the one-time Chess lady with some pretty potent material.

It's not that the numbers lack a good, solid dance beat but that the lyrics are so strong you'll want to sit back and hear them first.

Women's lib seems most decidedly to be this young lady's kick from the title track on with "Love And Liberty" and "It's Not What You Fall For, It's What You Stand For" also strongly in that bag.

ROGER ST. PIERRE



CLIVE JOHN, back on guitar for MAN.

MAN

Motorway sweat not in vain

LAST WEEK Man had a road accident: Nothing too serious — the van was 'offed' and there were some slight injuries. But the band weren't too shaken up. After all this was their third crash in recent memory.

All this means, if you don't know already, that Man are a road band.

They've been travelling down them ole lonesome motorways for what must seem to them like a lifetime, and it now appears that all the sweat hasn't been in vain.

For, snuggled there right at the very top of an industry mid-price album chart recently, above "Top Pops '72" and all those Music for Pleasure muzak hohums, stood "Man Live At The Padget Rooms, Penarth" — a limited pressing of one of the last live-gigs the old 4-piece Man performed, selling for £1.

The live album, along with another cut-price goodie "Greasy Truckers Party", a double-album with the old Man pile-driving their way through a 22-minute version of "Spunk Rock", was recorded while the band still contained guitarist Deke Leonard and bassist Martin Ace.

Leonard left to record some solo tracks at Rockfield Studios, Monmouth, and has just recently joined up with Help Yourself, while Martin Ace is working on a project with his wife, called the Flying Aces.

Into their places were brought Will Youatt on bass and Phil Ryan on keyboards, both fugitives from one of Wales' finest bands, The Eyes of Blue (Ryan is also ex-Piblokto, Pete Brown's old band).

At the same time Clive John, Man's original guitarist who'd left at the beginning of the year, quickly rejoined in order to bring things back into shape.

The immediate results of all this reshuffling have been some exceptionally satisfying gigs and a soon-to-be-released full-price goodie titled "Be Good To Yourself At Least Once A Day".

The good news is also that the "Man sound" (and there is such a thing friends) has not only been retained, but also modified in such a way as to make it even better.

The very strong West Coast feel of the Penarth album and "Greasy Truckers" tracks — bearing a strong resemblance to early Quicksilver Messenger Service guitar inter-play though more high-energy and intense — remains intact; but the addition of Phil Ryan's organ-work has swelled the sound out.

Ryan is one of the very few organists around who knows how to play his instrument within the context of rock 'n' roll without having to consult a book of jazz-classical riffs for effect.

"Good To Yourself" will be Man's sixth album, with four long tracks — "Bananas", "Keep On Grinting", "Life On The Road" and "Come On" — gracing the two luscious sides of black vinyl.

"The idea behind releasing the 'Padget Rooms' album was just as a gift for fans of the band," states Clive John, "We never really considered that it would take off as it has done".

United Artists still intend to keep the album as a limited venture. "We don't want the old line-up to be taken up and become thought of as what this band represent. We have been moving on from that stage. The music and feel is evolving more and more," explains organist Phil Ryan.

About the break — "Deke and Martin left for reasons they'd probably be more able to tell you about and that left Micky and Terry to carry on. Meanwhile Clive, Will and I were forming this band we were going to call 'Iorueth Pritchard and the Neutrons' and when the news came through it was either a case of Mick and Terry joining the Neutrons or us joining Man. Obviously Man had the name and reputation, so here we are."

The individual members of the band reckon to have been on the road for an average of seven years. "We thrive on it. The thing is, the minute you get off the road you start thinking about your music and that starts you right back."

Man can claim to be the first all-Welsh "progressive rock" band to start really making a strong impression on British audiences.

Now there seem to be any number of Welsh bands ready willing and able to deliver in no uncertain style — the Grand Funk of Cardiff, 'Budgie, and Swansea's Quicksand are two quite amazing rock 'n' roll acts down at Rockfield in Monmouth. There's also Magic Muscle, Hawkwind's second cousin, from Bristol, now signed with Island.

But Man are up and away the strongest most creative unit currently to be found on that side of the border.

Be good to your ears at least sometime in the near future. Go and hear them at a live gig and be converted.

NICK KENT

BIRTHA HAS BALLS

Redbone Fais Do

New Single on Epic 8323

EPIC records are marketed by CBS

Anybody can come unstuck.

And that goes for money matters, too. That's why we hope you'll open an account at Barclays.

We have a lot of services you can use in so many ways.

For example, there's the cheque account: security for your money, plus the convenience of paying by cheque.

With Bankers Orders for paying your regular bills.

Statements to help you keep a record of your spending.

Personal references and travellers' cheques.

Or, if you just want to save, there's the Barclaysave deposit account.

And they're just for starters.

Our free booklet, 'Our ways to help you manage money better' will tell you more about what we can do for you. You can pick up a copy from any branch.

Make a start now and open an account at Barclays. It's easy and you'll find a very genuine welcome at your nearest branch. Anyone behind the counter will be more than pleased to help you.

BARCLAYS

Banking means Barclays

Rosie Hardman: In the McTell class

Folk By ERIC WINTER

ALTHOUGH I've said it before, it will bear repetition — some contemporary albums of the "personal statements from my diary" type can be rather draggy.

Often, it's the fact that the songs themselves are substandard, but even when they are well structured and musically acceptable the subject matter is often plain boring.

Now it wouldn't be fair in any case to describe Rosemary Hardman's new album "Firebird" (Trailer LER2075) as a personal diary record, but, by and large, personal songs are Rosie's main output.

When she laid down the tracks for "Firebird", Rosemary said, "The new LP has enabled me to look at my songs from the outside." She explained that she's been able to look at her own very personal statements more objectively as music.

Though I believe that to be true, the record's obvious best point is that the songs on it are easily the best crop Rosie has ever produced.

I've known Rosemary Hardman since she was writing, in 1967, songs such as "Child Of Merseyside" and "This Is My Mountain". She sang her early songs with a considerable drive and enthusiasm that one can recognise in retrospect as reflecting the fashion then currently in vogue on the folk scene.

In '65 Rosie started to dig folk music after visits to the Manchester Sports Guild, which still runs one of the biggest and most successful folk clubs in the north. The club was almost round the corner from Rosemary's home. Before that, she had been "churning out Sinatra-type ballads, the pop-stuff of the times."

After a club residency in Timperley, Cheshire, Rosemary went solo in '68, and gave up a job as a part-time agent when she found the club work was overwhelming her. About that time she made "Queen Of Hearts" for the Folk Heritage label — a nice record but not a complete picture of the artist.

Rosemary was much influenced by Alex Campbell who "took my act apart and put it together again — kindly, of course."

Late in '69 Rosie teamed up with Bob Axford, a fine guitarist, and the partnership lasted until last December. Bob and Rosemary made "Second Season Came" for Bill Leader's Trailer label, and even here her songs showed a much quieter, reflective person.

Rosie's new album is even less turbulent in mood, taken as a whole, though some of the quieter songs on it seem to have come out of the fire that burns in Rosemary's mind and that symbolically decorates the sleeve.

There's a fair sprinkling of "guest appearances" on the record from June Tabor, who sings a very effective harmonic duet with Rosie on "Song To The Evening Sky," Carole Pegg, Robin Dransfield and others. And the backing musicians include Clive Woolfe, Chris Thompson, Bob Axford, Alun Eden, Sue Draheim, and Barry Dransfield.

The lyrics and tunes are well structured, the musicianship provides settings that form a backcloth of rich musical tapestry. And the songs . . . Well, it would be a futile exercise to give a track-by-track rundown, but the songs are right up in the Ralph McTell class, and that's a very high class indeed.

AMERICAN PIE?

.... People still think we're an American band

DAVE CLEMPSON talking to JAMES JOHNSON

DAVE "CLEM" Clempson lives in a flat in South London with his wife, numerous cats and dogs and around fifteen guitars.

That is, at least, when he's not out on tour with Humble Pie, one of the most hard working of the world's more illustrious bands.

It's now been just over a year since he left the comparatively rarified atmosphere of Colosseum to join the Pie . . . a rough and ready year in which he's seen the band establish itself very firmly in the top league.

This week they start to tour Britain and, for Clempson, it comes perhaps at the highest point in his career. It's fairly stale news that he was never too happy with Colosseum and although the Pie's style of music isn't nearly as complex, Clempson now has more faith in himself as a musician.

"As a guitarist Steve has taught me to respect what I've got and bring it out," he explains. "Colosseum was strange. Because the band was always trying to encompass different types of music, they were always trying to get me to change my style to fit whatever was going down at the time.

"But Steve digs the way I play and has just been telling me to bring it out. And let's face it, that's the only way. If Hendrix had tried to play like Clapton he'd have been nothing.

"Often I used to feel very restricted and frustrated in Colosseum because it was six people all equally strong in what they were doing and we had to satisfy everybody.

"You had so many bars here and there, and, because it was Jon's band and because Jon couldn't control it, everything had to be arranged.

"Now Steve or I can do anything we like on stage. We can start playing a different number and sometimes do. We started 'Honky Tonk Woman' like that.

"Steve started playing the chords one night and we all joined in. We'd played it before a bit at rehearsals because it was one of our favourite numbers. It hadn't been arranged or anything and now it's one of our best stage numbers. In fact our whole set is very loose — anything can happen."

WHAT ABOUT Steve Marriott, I wondered. In the past he's had a reputation for being a little difficult to work with.

"Yeah, when I joined the band I expected Steve to be more or less in control of everything but really I've been free to do almost whatever I like — more than I was in Colosseum.

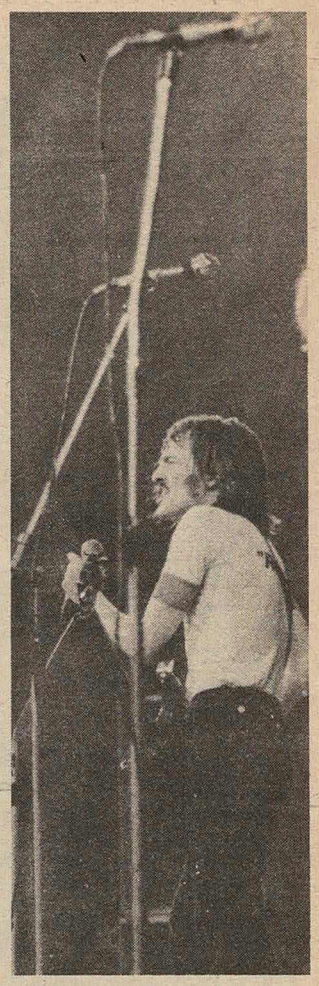
"The point is he's got an incredible amount of energy. You have to cope with that and it depends whether you dig him or not. Everybody in the band recognises what each other's good at. To me he's encouraged me as a guitarist more than I thought anybody could and I'm really grateful for that.

"Steve does the big show on stage and gets most of the spotlight but he's one of the best in the world for doing that, so it'd be stupid for us to say he's got to share it. I suppose if any of us got jealous of Steve then the whole thing would fall apart but I can't see that happening.

"I suppose Steve got his reputation for being whatever he's supposed to be with the Small Faces and in a way I can understand how all that came about.

"Actually we were on the same bill as the Faces at the Pocono Festival and it was amazing — apart from Kenny Jones, who's just a nice guy, they all still hate him.

"I mean Ronnie Lane ig-



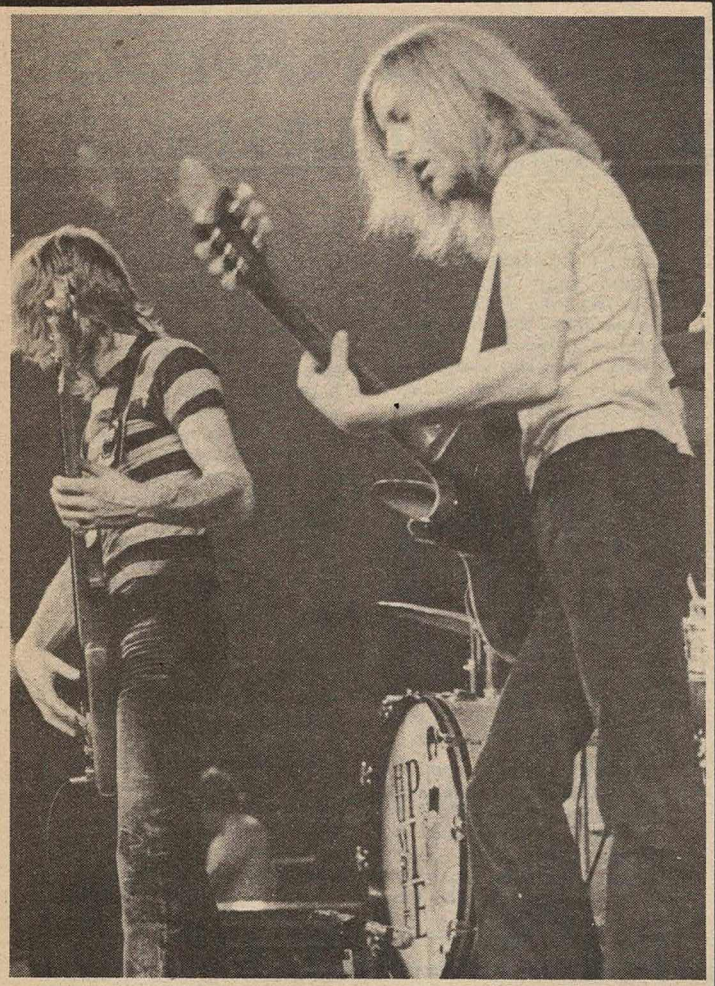
NME MUSICIANS POLL 1972

"'UMBLE THANKS FOR YOUR VOTES–ALL THE BREAST"

—Paul McCartney & Wings

Roll

Rockin' Henry cruisin' in the US of A



nored him. Steve went up and asked him how he was doing and Ronnie just looked straight through him.

"And they caused such hassles that night I couldn't believe it. Like Rod refusing to travel with the other bands and insisting on his own private helicopter to fly him to the site."

AS FAR as this present British tour is concerned, Clempson isn't sure if it'll make much difference to the band's position in Britain, since he feels "a lot of people still think of Pie as an American band".

I asked if this worried them.

"In actual fact I think everybody is really happy about it," he replied. "That's what they set out to do when they started. Steve had to really, because if he'd tried to make it in England I don't think he'd be in the business any more simply because of the things some people were laying on him when he formed the band.

"It wasn't that they were ignoring him — some were being really vicious, saying he had no right to be on the scene. His only chance was to get on a new scene where nobody knew him and where he could start on an equal footing."

OLDIES BIG BUSINESS

HI, CATS'N' KITTENS

All the New York oldie freaks turned up in force at the seedy Academy Of Music, down on 21st Street, last week. And for once the long-haired ushers didn't need to act like fascist police with the audience. Surprisingly, a rock 'n' roll audience is a lot tamer than a heavy rock audience. Or maybe it's not so surprising — de kids are younger, dat's all. Remember ripping up those Gaumont seats with the Coronation penknife?

They'd all turned up to see Ben E. King with the Drifters. Now, don't get me wrong, this isn't the Drifters currently in the UK and scoring big on the charts. This is ANOTHER group — in point of fact the SAME group that recorded "There Goes My Baby", "Dance With Me", "This Magic Moment", "Save The Last Dance For Me" and "I Count The Tears" back in '59 and '60. What's in a name, after all? About four hundred guys can claim to have been in the Drifters since they cut loose way back in the early fifties with leader Clyde McPhatter. How did it sound 12 years after? GREAT! Even Benny was surprised.

"We all got into it again so easily," he told me, "And we had those parts just right." The sound was good — even the guitarist who'd been on the original sessions was there — Abdul Samad, alias Billy Davis . . . Black Power invades the oldies.

They haven't done any more recording together, but Ben has been approached by Larry Marshall of 'Rock' magazine to cut some sides. He says he may do, but he ain't too sure — he's more interested in his new solo deals with J.J. Jackson.

Other acts on the bill include the Dovells, featuring Len ('Mr. Excitment') Barry, who were solid dynamite. They bopped through their US hits like "Bristol Stomp", "Bristol Twistin' Annie" and "Hully Gully Baby", while Len gave some nice versions of his solo goodies like "1-2-3" and "Like A Baby". The rest of the bill was full of Doo-Wop bird-name groups, crooning and swooning to the nostalgic audience.

Oldies are big business in New York, and another good venue is the Fantasy East in the Bronx, which is currently spotlighting the Platters, Jay and the Americans and Johnny Maestro and the Brooklyn Bridge. Maestro was lead singer with the Crests, who scored here with "16 Candles", "Step By Step" and "The Angels Listened In".

There's a cat named Wayne Cochran around, whose only album, recorded in 1967, features him on some good solid soul numbers. But he really excels at rock. His act is wild — he looks like a sweaty Conway Twitty with a platinum-blond candy-floss wig that stands a full six inches above his head. Or maybe it's his hair, I dunno . . . anyway, he makes Jimmy Savile's barnet look sober.

Anyway, if you see any of his records around in the UK, grab an earful. He's on Chess.

Another good Chess record is "Shoutin', Swingin' And Makin' Love" which features tracks by Jimmy Witherspoon, Jimmy Rushing, Al Hibbler . . . and Wynonie Harris. There's one for yer, Maxie! The Harris sides were the last he ever cut — "The Comeback", "Buzzard Luck", and "Conjured", arranged by Johnny Pate, famous for his work with the old Impressions. Jazz-blues shout fans — hear this one.

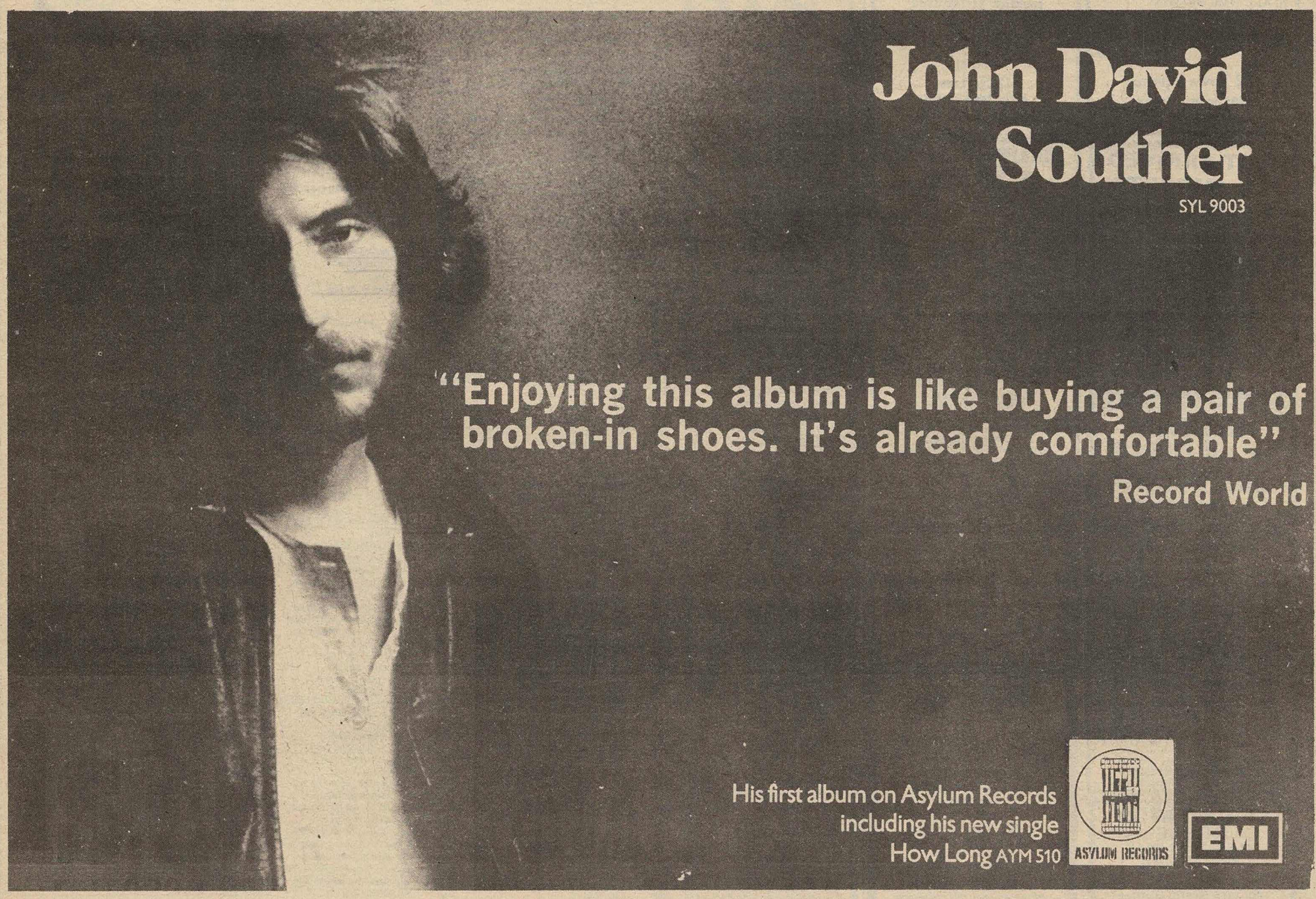
That's about it, except to tell ya that October is 'Chuck Berry Month', and if the number of times we hear "My Ding-A-Ling" on the radio is anything to go by, someone's doing a mighty good job of promotion.

SHORT SHORTS: You'd better creep your crepes down to the Palace Bars, Southend, on Boxing Day. They're holding a Ted's R & R Xmas Party with a free running buffet, a rock band — as yet unnamed — and a £40 prize to the holder of the winning numbered admission ticket, so you can buy a new drape.

Admission is 75p and if you're interested — who wouldn't be — ring Olive 'Mum to the Teds' Taylor at 07026 2369, or just turn up on the day.

● Wild Angels have a new single, "Beauty School Dropout", set for the next few weeks and Shakin' Stevens and the Sunsets cut a new single on November 2 tentatively titled "Fun Party" . . . Magic Rock Band's pianist Lew piled his 1000cc Vincent Norton into a Rolls. He's bruised and has a busted ankle but his bird Sue broke her leg and she's in Stanmore Orthopaedic Hospital.

● Mal Grey gigged with Yakety Yak recently . . . Wild Wally wowed 'em in Germany, and he's going back again . . . Remember Bill Black — one of Elvis' boppin buddies — he died on October 21 1965 . . . Stompin' sounds from Tongue Tied Danny's Wild Wax Show at the Swan, Kingston. He's there every Friday . . . Wild Angels are in Dublin on October 27 to play the Danny Hughes Show for Irish TV . . . Tony and Jackie Read want "anything by Eddie Cochran" as their album prize in our Wembley Park Fest competition. What superb taste, anything by Eddie is bound to be good, I'll get if off to you soonest. That's all folks, see you soon baboon!


John David Souther
SYL 9003
"Enjoying this album is like buying a pair of broken-in shoes. It's already comfortable"
Record World
His first album on Asylum Records including his new single How Long AYM 510
ASYLUM RECORDS
EMI

FRESH FROM FOLK

Album reviews: ERIC WINTER

THE VALLEY OF THE TREES: Vin Garbutt (Trailer LER 2078). A convincing debut record from a singer much liked on the club scene. Good selection of traditional material, balanced with five instrumentals and five contemporary songs, four of which Vin wrote.

The title song is easily the best of these — a lyrical poem to Vin's own area. There's a good deal of inventiveness in Vin's playing of jigs, reels, and hornpipes too. He's specially good on that often overlooked instrument the penny whistle — which nowadays costs about 50p, of course.

BARRY DRANSFIELD (Polydor 2383 160). Divorced from his brother Robin, Barry gets here a chance to sing more, and what a pleasant voice he has. In a way, the album is the reverse side of the medal struck by Fairport when they took in the trad tunes to their repertoires.

Because Barry, ignoring the categories, includes reels and jigs (which show off his fiddling, of course), a Robin Hood ballad, a music-hall song, and several songs that draw on words/music from Humphrey Weightman, Patrick Carroll, Mike Hurley, and Keith Reed. I like the record, but it doesn't quite capture the improvisations that Barry manages ina a live performance.

BONNIE DOBSON (Argo ZFB79). Brave of Bonnie to rely mainly on her own guitar playing, plus a sparse backing from Mick Maloney, Brian Golbey and Dave Moses, none of whom are credited on sleeve or label. Not surprising that she relies on her voice, which is lovely, but I'm glad she resisted any temptation to opt for the big orchestra.

The traditional songs include "Un Canadien Errant", "A La Claire Fontaine", and "Farewell to Nova Scotia". Gordon Lightfoot's "Long River" and Ian Tyson's "Four Strong Winds" and "Someday Soon" also appear. That last song never stales for me, and Bonnie sings it delightfully.

AN EVENING WITH THE SPIN½NERS (Contour 6870 588). Another selection of Spinners' material taken from now deleted records in the Philips/Fontana range. I have no quibble with Contour's policy of making available old material at bargain prices, but I feel they ought, for the sake of buyers, to say what they're doing womewhere on the sleeve. The live tracks, "Ellen Vannin", "Wimoweh" and "Drunken Sailor" are inevitably best, but it's good to have "Asikatali", "The Family of Man", and "Black And White". One sacrifice for the sake of the bargain price; no sleeve notes — a pity, since the Spinners always manage to be informative.

BANISHED MISFORTUNE: The Peelers (Polydor 2460 165). I'd like to say I enjoyed this album by the three likeable lads who make up the Peelers, but there's a touch of the trivial about it. "Dalesman's Litany" is taken in a hard 4/4 (or is it 2/4?) time instead of the 3/4 time it needs to develop its lyrical quality. "Bleacher Lassie" is straightjacketed by a too-strict guitar backing (much the same can be said about several other tracks).

The Peelers are a London group but two are Dublin-born and the third has an Irish father. The group sounds rather like certain inferior groups that are ruining the music in the urban pubs of Ireland.

AROUND THE STUDIOS

T. REX, WINGS, CARLY AT AIR LONDON

ABBEY ROAD: Richard Dawe cut a single titled "Tulip". Also in have been Stella and Bambos, who did a couple of nice latin albums for CBS a little while back. Fela Ransome Kuti's second album (the first was with Ginger Baker) won't now be available until the New Year, says producer Jeff Jarrett.

AIR LONDON: There's been heavy traffic at the Oxford Street studio this week — T. Rex, Wings, Carly Simon and ELO all working. Bolan and Carly were doing overdubs and mixing, as was Roger Cooke, while Mike Vickers came in to do a Moog demonstration. Jon Hiseman's new band, Tempest, have just commenced an album and Mike Harrison has been making a single. Allan Clarke, the King Sisters and Spike Milligan filled the gaps.

AUDIO INTERNATIONAL: John Leyton flew back from Los Angeles to record an album produced by Deke Arlon. Four Kenny Young songs were among the titles.

CHAPPEL: Ian Page's album, "Being Green", was completed by Ray Mills, and a single from the LP, titled "If You Add All The Love In The World", is issued by York this week. Ex-Strawb Tony Hooper has been producing Wooden Horse's second album.

EDEN: Stonehenge have completed a single for the Bumble label. Orphan and folk singer Bo Idle have been other studio users.

IBC: The Chick Corea, String Driven Thing and Status Quo albums are now complete, and work on recordings for Tony Cole and Andy Bown continues. Currently, Daliah Lavi and Laurie Styvers are in.

ISLAND: Jim Capaldi came in to bop happily at Carl Groszman's session the other day. Carl, who was with Tin Tin and also wrote "Down The Dustpipe" for Status Quo, is currently working on an album with his own band. John Martyn, Free, Mud, Scott English, Tommy Leonetti, Ruby James and the Sutherland Brothers all came in during the week.

MARQUEE: Tony Visconti has just produced a single with his wife Mary Hopkin; the Private Eye team are about to tape their highly-controversial Christmas offering. The Little Angels of Korea have been making an album and Ken Howard and Alan Blaikley have completed their entry for the Eurovision song contest. Other artists in the studio this week included Tony Atkins, Andy Bown and Mike Redway. Marquee has found that, with heavy studio commitments and forthcoming expansion, it has been necessary to engage the services of a marketing manager, Mike Jackson, who will handle all reservations.

MAXIMUM SOUND: Mike Hugg is well into his next album, and Manfred's also working on another one. Eddie Grant produced the De-Hems' single for Island and is now working with Muscle Power, the band featuring Tony Morgan as vocalist. McGuiness-Flint, once again album-making, have been in as have Flash and Biggles — the latter being led by Carl Palmer's brother.

MORGAN: Lou Reizner has been putting some music tracks together for the film "That'll Be The Day" — being made by David Putnam and Sandy Liberson, the team responsible for "Performance". The film, set in the late fifties, features Billy Fury as a rocker named Storm Tempest and also stars Keith Moon, Ringo Starr and David Essex.

Apart from those names, Ronnie Wood, John Hawkins, Jack Bruce, Rick Grech, Steve Winwood and Viv Stanshall have been in to record contributions and it is hoped that the Original Crickets will also help out on the soundtrack when they arrive in November. Meanwhile, the Kinks, Longdancer, Badfinger, Reason Why, Parchment, Laurie Styvers, Kala, Festival, Bitch, Rick De Johnette and Steve Jones have all all been in.

PHONOGRAM: This week's visitors — Scott Walker, Evensong, Marsha Hunt, Wizzard.

TRIDENT: The Mike D'Abo sessions continue, Gypsy, Atomic Rooster, Byzantium, Salena Jones and Reina James being the other studio users.

WESSEX: Tucky Buzzard's album, produced by Bill Wyman, was recently completed.

FRED DELLAR.

RECORD, CASSETTE & CARTRIDGE DEALERS

KELLEYS for All RECORDS

YES—Close to the Edge ... £2.29
STEELEYE SPAN—Below the Salt ... £2.25
LINDISFARNE—Dingly Dell ... £2.10
CHICAGO 5 ... £2.59
ALICE COOPER—Love It To Death ... £2.09
THE PENTANGLE—Solomon's Seal ... £2.29
THE DOORS—Full Circle £2.09
BLACK SABBATH 4 ... £2.25
ROD STEWART—Never A Dull Moment ... £2.25
EDGAR BROUGHTON BAND—Inside Out ... £2.55
THE SUPREMES—Floy Joy ... £2.25
TASTE—Live at Isle of Wight ... £2.00
CAT STEVENS—Catch Bull At Four ... £2.08
20 ALL TIME GREATS of the 50's—Various Artists ... £1.99
ALICE COOPER—School's Out ... £2.29

82 Town Square
Basildon, Essex
Telephone 21638

E. T. ROBERTS
32 LOWTHER ROAD
CARLISLE
Tel. 27661
Largest stocks of records in the Border area

THE RECORD EXCHANGE
Records and tapes bought/sold and exchanged at best possible rates.
90 Goldhawk Road, Shepherds Bush, W12
and at
67 Golborne Road (off Portobello Road), W10
Enquiries: 01-749 2930
In Hull at:
97 Princes Avenue
and at
43 Carr Lane in the town centre
Enquiries (0482) 43988

JUST ARRIVED U.S. IMPORTS
Carstairs "He Who Picks A Rose" ... 85p
Fred Hughes "Baby Boy" ... 85p
Exciters "Blowing Up My Mind" ... 85p
Triumphs "Coming To Your Rescue" ... 85p
Roy Hamilton "Cracking Up Over You" 85p
Little Richard "Little Bit Of Something" 85p
Robert Knight "Love On A Mountain Top" 85p
SELECTADISC
92 Arkwright Street
Nottingham

BRIAN FINDLAY EXPORTS
to YOUR country
We leave the U.K. to Bruces
SOMETIME IN NEW YORK CITY—JOHN LENNON (DOUBLE) ... £2.50
MAGICIAN'S BIRTHDAY—URIAH HEEP ... £1.80
CARAVAN SAI—SANTANA ... £1.80
BLACK SABBATH IV ... £1.95
WAR HEROES—JIMI HENDRIX ... £1.95
DORAMI FASO LATI DO—HAWKWIND ... £1.95
LITTLE RED RECORD—MATCHING MOLE ... £1.80
ROCK 'N' ROLLING by ROLLING STONES ... £1.80
Island records are our speciality. Send for full lists on Jethro Tull—Free—Uriah Heep, etc.
Overseas customers only Write for Lists today
Please enclose mail reply coupon. POSTAGE—Add 50p for Europe and £1.00 Rest of the World. Send International Money Order
BRIAN FINDLAY EXPORTS
38 CALLENDAR RIGGS
(Dept. NME 1)
FALKIRK, FK1 1UR SCOTLAND
Tel. FALKIRK 25275

RHYTHM for all DISCS
30 STATION ROAD
REDHILL, SURREY
Tel. Redhill 63286

PAUL FOR MUSIC
All collectors meet at our Record Stall outside Whitechapel Underground Stn. (Fri. and Sat.). Bargains in LPs and singles (17½p). Shops at:
24 Cambridge Heath Rd., E1 (790 1074)
67 Leather Lane, EC1 (405 1270)
Have permanent sale of LPs reduced to 62½p
Shop at:
4 Station Place, Finsbury Park, N.4 (272 0455)
Specialise in Reggae and Soul

PAPWORTHS

OFFER	U.P.	O.P.
Lindisfarne—Dingly Dell	2.30	2.00
Cat Stevens—Catch Bull	2.30	2.00
Stone the Crows—Continuous Perf.	2.25	2.00
Yes—Close to Edge	2.59	2.20

All orders send Post Free U.K. only
Send today for our lists of new releases at unbeatable prices.
Papworths, 32 Alfreton Road, Nottingham

BRUCE'S RECORD SHOP
"Rock of Ages"—The Band (Dble. import) £2.99
"Uncle Meat" — The Mothers (Dble. import) £2.99
"Earth Span" — Incredible String Band £2.30
"Of Rivers and Religion" — John Fahey (imp) £2.29
Post free United Kingdom — C.W.O.
79 ROSE ST., EDINBURGH. 031-262 2804
Branches also at: Stirling, Glasgow, Kirkcaldy

25% OFF ALL RECORDS
For full details send a 3p stamp or visit
This Offer applies in U.K. only
L.P.s UNLIMITED
(Dept. NME)
43 JUNCTION ROAD
LONDON, N.19
Please mention this newspaper

CO-OPERATIVE HOUSE
69 FRATTON ROAD
PORTSMOUTH
For latest releases and Soul imports
PORTSEA ISLAND MUTUAL CO-OPERATIVE SOCIETY LTD.

PHONOGRAPH MAIL ORDER

CURRENT SELLERS

Alice Cooper/Love It To Death	2.29	2.05
Alice Cooper/Killer	2.59	2.25
Alice Cooper/School's Out	2.59	2.25
Beatles/Please Please Me	2.25	2.00
Beatles/With The Beatles	2.25	2.00
Beatles/Help	2.25	2.00
Beatles/Rubber Soul	2.25	2.00
Beatles/Revolver	2.25	2.00
Beatles/Sgt. Pepper	2.25	2.00
Beatles/Abbey Road	2.25	2.00
Beatles/Let It Be	2.25	2.00
Beatles/Hard Days Night	2.25	2.00
Beatles/For Sale	2.25	2.00
Beatles/Magical Mystery Tour	2.99	2.75
Beatles/Golden Oldies	2.25	2.00
Black Sabbath IV	2.50	2.25
Bob Dylan/Greatest Hits Vol. I	2.29	2.05
Bread/Best of	2.29	2.05
Brinsley Schwarz/Nervous On The Road	2.25	1.99
Carlos Santana & Buddy Miles	2.29	2.00
Carol King/Tapestry	2.25	2.00
Cat Stevens/Catch Bull At Four	2.30	1.80
Cat Stevens/Mona Bona Jakon	2.30	2.05
Cat Stevens/Tea For A Tillerman	2.30	2.05
Cat Stevens/Teaser And The Firecat	2.30	2.05
Chicago/Vol 5	2.59	2.30
Clockwork Orange Orignal Film Score	2.29	2.00
Creedence Clearwater Revival/Green River	2.25	1.80
Crosby, Stills & Nash/1st	2.29	2.05
Crosby, Stills & Nash/Deja Vu	2.59	2.25
Curtis Mayfield/Super Fly	2.25	1.99
David Bowie/Hunky Dory	2.19	1.90
David Bowie/Ziggy Stardust	2.19	1.90
David Cassidy/Cherish	2.25	1.90
Deep Purple/In Rock	2.50	2.25
Deep Purple/Fireball	2.50	2.25
Deep Purple/Machine Head	2.50	2.25
Derek And The Dominoes/Layla	4.00	3.40
Don McLean/American Pie	2.25	1.99
Doors/Full Circle	2.29	2.00
Eagles/	2.65	2.20
Easy Rider/Soundtrack	2.25	2.00
Emerson. Lake & Palmer/Trilogy	2.30	2.05
Elton John/	2.25	2.05
Elton John/Tumbleweed Connection	2.25	2.05
Elton John/Madman Across The Water	2.25	2.05
Elton John/Honkey Chateau	2.25	2.05
Elvis/Live at Madison Square Gardens	2.19	1.95
Family/Bandstand	2.59	2.25
Free/At Last	2.30	2.05
Faces/A Nod's As Good As A Wink	2.59	2.25
Genesis/Nursery Cryme	2.30	2.05
Genesis/Foxtrot	2.30	2.05
Genesis/Trespass	2.30	2.05
Gilbert O'Sullivan/Himself	2.50	2.23
Hawkwind/In Search Of Space	2.50	2.20
Humble Pie/Smokin'	2.25	2.00
Judy Collins/Best Of	2.29	2.05
James Taylor/Mud Slide Slim	2.29	2.05
Joni Mitchell/Blue	2.29	2.05
Jethro Tull/Aqualung	2.30	2.05
Jethro Tull/Living In The Past	3.49	3.00
Jethro Tull/Thick As A brick	2.30	2.05
Jesus Christ Superstar/Orig. Album	4.50	3.99
Jimi Hendrix/Hendrix In The West	2.25	2.00
Jimi Hendrix/Experience/Film Score	2.25	2.00
Joe Cocker/Double Album	2.30	2.10
John Lennon/Imagine	2.50	2.00
John Lennon/Sometime in N.Y. City	2.99	2.70
John McLaughlin/Inner Mounting Flame	2.29	2.00
King Crimson/In The Court Of King Crimson	2.30	2.05
Kinks/Everybody's In Show Biz/Double	2.99	2.70
Lindisfarne/Nicely Out Of Tune	2.30	2.05
Lindisfarne/Fog On The Tyne	2.30	2.05
Lindisfarne/Dingly Dell	2.30	1.75
Leonard Cohen/First L.P.	2.29	2.05
Leonard Cohen/Songs From A Room	2.29	2.05
Leonard Cohen/Songs Of Love & Hate	2.29	2.05
Led Zeppelin/I	2.29	2.05
Led Zeppelin/II	2.29	2.05
Led Zeppelin/III	2.59	2.25
Led Zeppelin/IV	2.59	2.25
Leon Russel/Carney	2.25	2.00
Melanie/Garden In The City	2.25	2.00
Melanie/Four Sides of	4.00	3.20
Melanie/Gather Me	2.50	2.25
Melanie/Good Book	2.25	2.00
Melanie/Candles In The Rain	2.25	2.00
Moody Blues/Days Of Future Past	2.25	2.00
Moody Blues/In Search Of A Lost Chord	2.25	2.00
Moody Blues/Threshold Of A Dream	2.25	2.00
Moody Blues/To Our Childrens Childrens Children	2.50	2.25
Moody Blues/Question Of A Balance	2.50	2.25
Moody Blues/Every Good Boy Deserves A Favour	2.50	2.25
Motown Chartbusters Vol. 3	2.25	1.95
Motown Chartbusters Vol. 4	2.25	1.95
Motown Chartbusters Vol. 5	2.25	1.95
Motown Chartbusters Vol. 6	2.25	1.95
Mott The Hoople/All The Young Dudes	2.50	2.25
Mungo Jerry/Boot Power	2.50	2.00
Neil Diamond/Moods	2.25	2.00
Neil Young/With Crazy Horse	2.29	2.05
Neil Young/After The Goldrush	2.29	2.05
Neil Young/Harvest	2.59	2.25
Neil Young/1st	2.29	2.05
Nice/Elegy	2.30	1.75
Osibisa/Woyaya	2.50	2.25
Osibisa/Heads	2.50	2.25
Procul Harum/Double Album	2.30	2.10
Partridge Family/Shopping Bag	2.25	2.00
Paul Simon	2.59	1.70
Pete Townshend/Who Came First	2.50	2.25
Pink Floyd/Ummagumma	3.25	2.90
Pink Floyd/Meddle	2.50	2.25
Pink Floyd/Obscured By Clouds	2.25	1.99
Pink Floyd/Atom Heart Mother	2.50	2.20
Rod Stewart/Gassoline Alley	2.50	2.25
Rod Stewart/Every Picture Tells A Story	2.25	2.00
Rod Stewart/Never A Dull Moment	2.50	2.25
Rolling Stones/Exile on Main Street	3.69	3.00
Rolling Stones/Get Yer Ya Yas Out	2.25	2.00
Rolling Stones/Their Satanic Majesties Request	2.50	2.00
Rolling Stones/Sticky Fingers	2.59	2.25
Roxy Music	2.30	2.05
Simon & Garfunkel/Greatest Hits	2.59	2.30
Simon & Garfunkel/Bridge Over Troubled Water	2.29	2.05
Simon & Garfunkel/Sound Of Sil.	2.29	2.05
Simon & Garfunkel/Bookends	2.29	2.05
Santana 1st	2.29	2.05
Santana/Abraxas	2.29	2.05
Santana/3rd	2.59	2.30
Slade/Slade Alive		2.00
Steeleye Span/Below The Salt	2.30	2.05
Steve Stills/Manassas	3.69	3.15
Strawbs/Grave New World	2.25	2.00
T. Rex/My People & Prophets	2.50	2.10
T. Rex/Bolans Boogie	2.10	1.85
T. Rex/Electric Warrior	2.10	1.85
T. Rex/Slider	2.25	1.99
Ten Years After/Rock And Roll Music To The World	2.30	2.05
The Nice/Thoughts Of Emerlist Davjack	2.40	2.25
The Nice/The Nice	2.40	2.25
Taste/Live I.O.W.	2.25	1.75
Various Artists/Bangladesh	5.50	4.50
Various Artists/Arcade 20 Fantastic Hits	1.99	1.80
Various Artists/K-Tel 20 Hits Of The 50's	1.99	1.80
Various Artists/K-Tel 20 Dynamic Hits	1.99	1.80
Who/Meaty Beaty Big And Bouncy	2.25	2.00
Who/Who's Next	2.50	2.25
Wishbone Ash/Argus	2.50	2.25
Wishbone Ash/Pilgrimage	2.50	2.25
Yes/Time And A Word	2.29	2.05
Yes/The Yes Album	2.29	2.05
Yes/Fragile	2.59	2.25
Yes/Close To The Edge	2.59	2.25

FUTURE GOODIES
(Release Date Uncertain)

Bee Gees/To Whom It May Concern	2.25	1.99
David Bowie/Space Odyssey	2.19	1.95
David Bowie/Man Who Sold The World	2.19	1.95
Curtis Mayfield/Super Fly	2.25	1.99
Diana Ross/Greatest Hits	2.50	2.25
Fairport Convention/History Of	2.49	2.19
Gilbert O'Sullivan/Back to Front	2.50	2.25
Groundhogs/Hogwash	2.50	2.20
Hawkwind/Doremi Faso Lati Do	2.50	2.20
Incredible String Band/Earthspan	2.30	2.05
Jackson 5/Lookin' Through The Windows	2.25	2.00
Jimi Hendrix/War Heroes	2.40	2.10
Judy Collins/Best Of	2.29	2.05
Man/Be Good To Yourself At Least Once A Day	2.50	2.20
Mike Harrison/Smokestack Lightning	2.30	2.05
Mott The Hoople/Rock 'n' Roll Queen	2.30	2.05
Mothers/Lumpy Gravy	2.25	1.99
Motown Chartbusters Vol. 7	2.25	1.99
Mungo Jerry/Boot Power	2.50	2.00
New Seekers/Circles	2.50	2.25
Patto/Roll 'Em, Smoke 'Em Put Another Line Out	2.30	2.05
Ralph McTell/Not Till Tomorrow	2.25	2.05
Renaissance/Prologue	2.50	2.20
Richie Havens/On Stage (double)	4.00	3.40
Rolling Stones/Rock & Rolling Stones	2.25	2.00
Sutherland Brothers/Lifeboat	2.30	2.05
Stone The Crows/Continuous Perf.	2.28	2.00
Uriah Heep/Magician's Birthday	2.30	2.05
Vinegar Joe/Latest L.P.	2.30	2.05

CHEEP CHEEP

Audience/The House On The Hill	2.30	1.50
Atomic Rooster/Death Walks Behind You	2.30	1.45
Beatles/Yellow Submarine	2.25	1.50
Blodwyn Pig/Get Into This	2.30	1.25
Byrds/Byrdmaniax	2.29	1.25
Charles Mingus/Let My Children Hear Music	2.29	1.50
Eric Clapton/Solo Album	2.25	1.50
Flock/Dinosaur Swamps	2.29	1.25
Jimi Hendrix/Rare (Import)	2.29	1.50
Johnny Cash/Man In Black	2.29	1.50
Johnny Cash/Hello I'm Johnny Cash	2.29	1.50
Johnny Cash/The Johnny Cash Show	2.29	1.50
Kossof, Tetsu, Rabbit	2.30	1.65
Lynn Anderson/Rose Garden	2.29	1.25
Lynn Anderson/You're My Man	2.29	1 25
Nana Mouskouri/Et Athens (double	2.99	1.50
Nina Simone/Live in Europe (double)	3.99	2.50
Sam Cooke/The Immortal (double)	3.99	2.50
Steeleye Span/Please to See The King	2.30	1.75
Steeleye Span/Ten Man Mop	2.30	1.50
Spooky Tooth/Ceremony	2.30	1.50
Taj Mahal/Giant Step (double)	2.99	2.25
Various Artists/El Pea	1.99	1.15
Wilson Pickett/Hey Jude	2.25	1.25

The most competitive mail order service in Britain
Compare our prices
All previous advertisements are no longer valid.
App prices include Postage and Packaging (in U.K. only) . . . Compare our prices . . . Speed of delivery . . . And factory-fresh stock with any other Mail Order Company and you will see that we are the only Mail Order Service worth dealing with!!!
The prices in this ad. supersede all previous prices. All prices subject to change without notice.
Send a cheque or P.O. only stating clearly the albums you require, to our mail order address. (WE DO NOT ACCEPT RECORD TOKENS).
MAIL ORDER ADDRESS
THE PHONOGRAPH (NME5)
153 KILBURN HIGH ROAD, LONDON, NW6

THE RELIEF OF BELFAST

BY THE NATURAL ACOUSTIC BAND

BELFAST, 1972: The British Army Saracen car rumbled along the empty streets in dawn's half light. The back doors were wide open, and inside sat soldiers. Eyes alert, bodies tense, trigger fingers poised, they scoured the area carefully. Hunched up, with legs astride, they held their powerful rifles: loaded and ready.

Belfast isn't a pretty sight. And as we — the Natural Acoustic Band and myself — drove from the docks to Queens University last Wednesday morning, the army was our first encounter. And of course there was the atmospheric tension in the imposed silence of a city at war. Tom Hoy and Robin Thyne heard a solitary shot as they came off the ferry.

We were frightened — because nobody has yet invented a bomb or bullet which differentiates between a musician and writer, or a soldier and IRA sniper.

As Krysia Kocjan says: "My immediate reaction is pity for the people. When you're surrounded by uncertainty like that, little things seem quite important to you. Your own steady routine seems important, because you might not have it tomorrow."

Strangely enough the national dailies and television networks have done just a dandy job in blowing up the situation into the unreal — headlining shooting incidents and riots but not the quieter moments.

And there are the moderately safe areas, such as the vicinity of the university. Yet there are alarms, security precautions. Double doors on hotels — locked until you're frisked for bombs.

In a Civil War of this sort it's the innocent who suffer. The two main cinemas do little business. And the number of top line concerts here during the troubles can be counted on one hand.

So when artists like NAB and Ralph McTell go there and perform, they're doing a lot of fine people one big favour.

The concert was carried on in safety. As the kids filed in, all 1,500 of them (and it could have been double that number given the space), guards checked for parcels and cases which could conceal a bomb. Nothing was found, and it was just like being in London. Except that the atmosphere — a mixture of genuine warmth, gratitude and appreciation — was far better.

Those bands who've refused to go and play in Northern Ireland should reconsider. All you big bread earners should skip the profits for once. Corny though it may sound, take some peace and good-vibes to the music-deprived people of Belfast.

After such a plea, I must mention the dangers. The night before this gig, and only 200 yards down the road, the UDA and British Army had a gun battle.

Another night: a university student, walking home, was caught in cross fire between an Army patrol and a mad gunman with sub-machine gun at his waist. Neither knew whose side the student was on as he lay there on the ground. Luckily they waited to ask. He's still alive.

From left: Tom Hoy, Robin Thyne, Amin Mohamet, Krysia Kocjan

> WHAT it's like playing in a music-starved city, where bullets and bomb blasts are a constant threat. It takes a brave band, but the appreciative audiences make it worthwhile

NAB's new member, bass player Amin Mohamet wasn't unduly worried by the Belfast scene. He's spent a year playing in Vietnam.

Our stay in Belfast allowed me to talk at length to the Acoustic Band, and see them perform one of the finest concerts I've ever seen (see Front Row Reviews).

Playing in Belfast was part of the band's policy, explained by Robin as "to play to as many people as possible just now". The result is that they've started to draw good crowds in the same way that McTell does. This is their first national tour.

"I think it's worked quite well," says Robin Thyne, usually the most reluctant of the four to talk. "We've played for maybe a week solid before, but never an actual tour. It's difficult to see the effect yet, until we see how many albums we sell.

"Our first album sold reasonably well for a first, but I think we need to play as much in Britain as possible."

Aside from sales though, Krysia believes these performances have given them a new confidence.

And this frame of mind obviously reflects in their new album "Branching In". In comparison to the first set, which was only representative of their stage act, it's more revealing — exposing individual interests in jazz, rock and electric music.

"We wanted to put down on record what we're really doing in our heads," Robin claims. "Just to get it all out. A lot of people might think it's not the Natural Acoustic Band, but they've got the first album to see what we're like now. I suppose we've branched out a bit. But the next album will be different again.

"We used strings on three tracks on this album, and they worked well. The sound is a bit heavier. Yet there are still a lot of tracks that are similar to those on the first album. So it's quite a mixture."

Is it more a commercial application of the music?

"Inadvertently, I suppose. We didn't say 'we're going to make this much more commercial' — not deliberately.

"Tom did play the electric guitar on several tracks," he continued, pin-pointing the obvious commercial factors. "He used to play electric guitar about three years ago though, and hasn't really touched one since. He just wants to get it out of his system.

"We are into a lot of different kinds of music, and I think the new album stresses that more."

The sound does, on the surface, indicate that the NAB have matured in regarding recording and stage shows as two separate entities — the former needing a wider, less specialised appeal.

Thyne is not so sure about that. "It's half and half; it's not completely separate. There are a lot of things on the album that we can more or less do the same as we do on stage.

Both Tom — better known as Elvis to his friends, and you'll know why if you listen to the album — and Robin are slightly frustrated at being perhaps unfairly categorised as purely acoustic and consequentially folky. This obviously is a result of the group's name.

They argue that electricity is not unnatural. And would like to progress into a wider sound scope. But Robin argues, "I don't think Krysia would fancy that. I think she's still into a more natural folky feeling. Whereas Tom and I have always been into group rock and jazz. Whether we could play that as a unit and get away with it . . . I don't think so."

This inclination is backed by the inclusion of Amin, who, they say, "fills the music out. He gives it a lot of rhythm and solidarity. He adds a lot of life."

Krysia is undecisive about the mode of music she'd like to follow. She agrees, however, that the new album "has exploded us into a different direction".

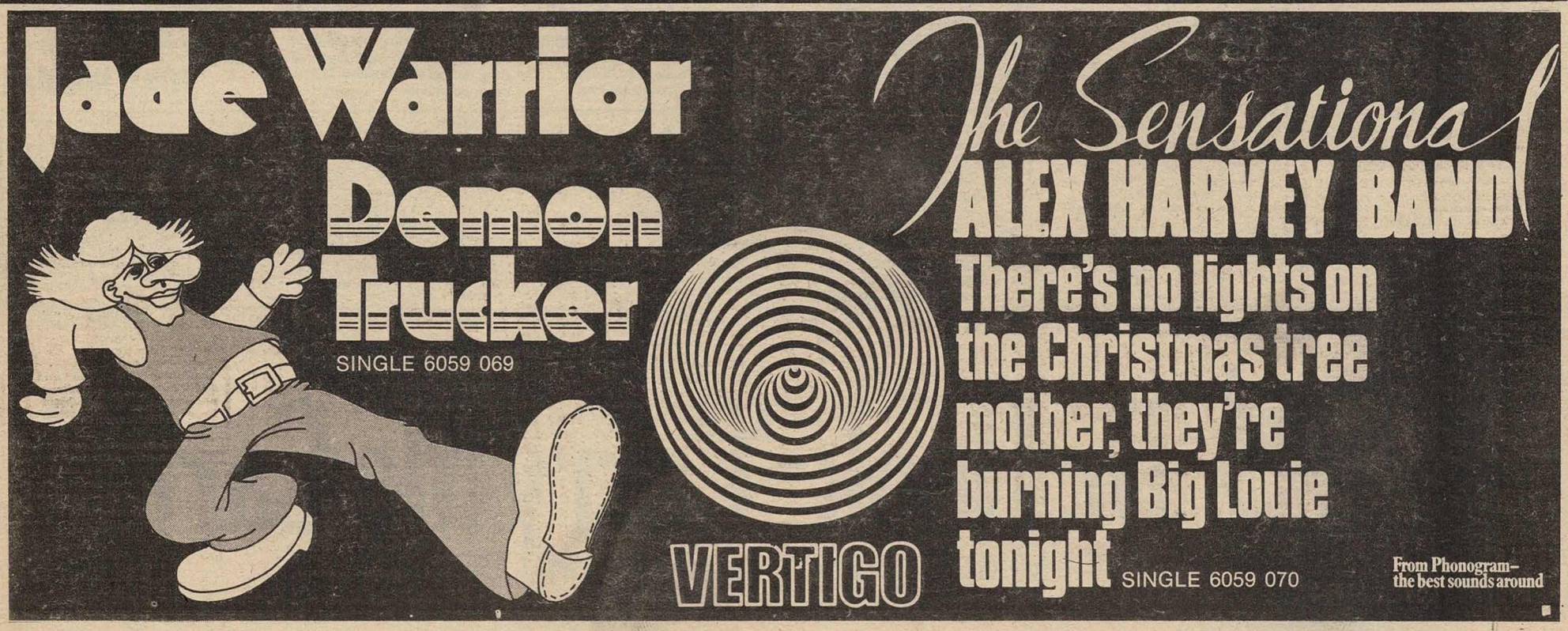
"This band is like a catalyst. Each of us is a different kind of musician.

"I think our differences are holding us together. Because it's really quite interesting.

So there's little chance of conflicting opinions causing a rift yet, because the band still have a lot of scope for experimentation as a unit. Robin comments optimistically: "We're happy now, but I'm sure there are a lot more things to come."

Hey, like another trip to Belfast?

TONY STEWART



HENDERSON DALRYMPLE

A 'WEST INDIAN WORLD' WRITER GIVES OUT WITH THE REAL STUFF ON BLACK MUSIC IN BRITAIN

MATUMBI EXPERIMENT WITH AFRO-REGGAE

ONE OF THE few fairly successful black British-based bands are Matumbi. Since their formation little over a year ago their aim has been to fuse Afro-rock music with a mild form of reggae.

They're a south London-based group of six. When I spoke to manager Noel Green I wanted to know why a group of West Indians were so interested in this musical fusion — which could leave them in the wilderness for many months, if not years.

Green just says: "We're still experimenting man. We've tried on many occasions but generally the public has not been too enthusiastic."

MATUMBI: a new blend

Matumbi have been working mainly in the Midlands, and they also back vocalist Pat Kelly a great deal. But they haven't quite been able to attract as large a following in London.

However, at Hammersmith Palais some weeks ago they came third in a National Talent Contest semi-final, which takes them through to the finals in December.

At present the group are expected to back Pat Kelly on his next LP, and at the same time they're getting together some material for their own album.

Green thinks that when their LP hits the streets it'll cause a stir.

"I believe that the music of the black community in Britain won't stay in little isolated bags for much longer. Within five years we'll see African, West Indian and even Asian music combine to give this country one hell of a rich black beat. Man, that's exactly what we are trying to do, you dig".

REGGAE SEEMS at last to be accepted in Britain. How come?

Junior Lincoln, boss of Bamboo Records well-known for the high standard of ethnic reggae that they release, talked to me about the music.

"Reggae started as a dance like ska, bluebeat or rock steady, and it's been the most successful, so the public has decided to hang on to it.

"Today the music in Jamaica has reached the stage where it ceases to be influenced by any other form of music. Earlier, ska and bluebeat were very much influenced by R&B, but we have tended to drift further and further away with the passage of time.

"If reggae is handled properly, it's going to give the world a shock. But success depends very much upon the people who are handling it abroad. I'd like to see more attention paid to the artist who doesn't necessarily have a hit in the charts."

Green himself doesn't make commercial reggae records, and yet by some strange irony these are the very reggae records that the majority of the public buy in large quantities.

"My reason for not making them is simple. I find they don't do anything for me. I can't dance to them; I don't like them. I tried making them once and it was a disaster.

"We at Bamboo are fighting to preserve the beauty of the music. That was why we went to all the trouble of making a film explaining to the public what reggae was about."

What about the future of reggae? What would follow now that American producers were interested in the music?

"Personally I think it's fine for the music that they are interested, but I'd like to see the real thing get a chance — so the public judge for themselves. The real thing has quite a lot to offer and there's plenty of room for improvement, providing too much commercial reggae doesn't force the good artists to cheapen their material."

Let's hope it all works out.

One 21-year-old who I have been watching with interest is Junior English, currently working on his second album. He plans to launch himself on to the British scene early next year.

Junior first started singing at 14 when he made his first record in Jamaica, "Fay Is Gone" (he was still in school). From that moment his sights were set on Europe and he arrived here shortly afterwards determined to make it to the top. Most of his showbiz life has been spent on the Continent. To date his biggest single has been "Jasmine". But the New Year, he assures me, will change all that.

Apart from his LP, his new single "Garden Party" has just been released.

"I am going to make my mark in 1973; I am even planning a tour of Jamaica. Next year has got to be my year," he says confidently.

BREAD'S BAG

BREAD ARE ONE of those rare groups who make beautifully polished records without sacrificing 'soul'. Their current success, "Guitar Man", is a good example. It comes close to being both slick and slushy, but neatly sidesteps both traps. It is, in fact, a good ballad which gives a highly romanticised view of 'life on the road'.

David Gates, Bread's main driving force, is the man behind those enchanting melodies. Happily married with four kids in tow, Gates is not exactly the classic example of a rock star. Bread live life at a more controlled pace than most of their rivals, as Gates explained to me at his Los Angeles home.

DAVID GATES

GOOD MELODIES AND NO JUNK

"We don't go on the road as much as some groups. We prefer to stay home and work on our songs — writing and recording. We feel we're a little better on those things, so we concentrate on them."

Is this because the original Bread line-up were all very successful session musicians, well versed in studio work but unused to touring?

"It probably is," said Gates. "I always feel at home in the studio. For me recording is just a little more interesting and challenging than touring."

The whole Bread thing has snowballed in sensational fashion. Four years on they are still gaining in popularity.

"When we got together", he explained, "we didn't plan to go on the road. But as Bread got more successful we felt we should do some gigs. I'm sure it was the right decision. It has helped our career.

"You get to know your audiences better and you can see which kind of songs they get the most pleasure from. It helps you to give them what they want."

Bread's recorded material is always free of over-indulgent solos. Their approach is fundamentally different to that of most heavy outfits. But they didn't set out with any set policies. Gates says they just stick to an elementary premise.

"I believe you gotta do what you do best. I think we write melodic songs and come up with some nice harmonies. We can play our guitar too, but we feel we're a little better on the vocal side. We like to keep the instrumentals down and enjoy harmonising.

"We do have some ideas for some longer songs when they're called for. But we don't sit down and say, right, it's about time we did a six minute record.

"We keep a very close eye on solos. I think there are too many boring guitar solos down on record already. We don't want to add to that pile."

You really can't write an article about Bread without constant refernce to melody. Gates really does come up with some superb songs.

"There's no specific person who I could say shaped or influenced my style of song writing. As I grew up, I heard all kinds of music. I had some classicial training and I grew up in Oklahoma where there's a lot of country music, so that made an impression on me too. I took the melodic parts from everything. That's probably what shows up now. I've listened to a lot of things.

"But really, you've got to have that 'feel' for a good melody inside you to start with. Nobody can sit down and work out a nice song unless that is there. It's a thing people are born with."

Some of his best work is on the newly released "Best Of Bread" album. But, staying on the melody line for a moment, which other composers impressed him on that level?

"Several. Paul McCartney writes really good melodies, as does Neil Young. There are others, but those two guys come to mind real quick. Their melodies are haunting; they stay with you."

Getting back to his own music, Gates went on to talk about "Guitar Man". "I guess I do see life on the road with a band in some sort of romantic light, and so the guitar player in the song comes across as almost a folk hero figure. That was what we were trying to get across anyway."

Gates himself never really conceived of being anything other than a musician. "It was what I always wanted to do. I didn't know if I'd be successful at it, but as far back as I can remember I always liked music. I always felt I could play."

Bread's new album, "The Guitar Man", has just been released in the States. It's scheduled for early January over here. Gates likes it. "It's all new songs and I think it may be the best we've ever done. It's got some good ballads and some good rock tunes, as well as a little country."

Earlier he had said how much Bread enjoyed recording, yet their records are always uncluttered with gimmicks. I wondered if this called for a lot of self-discipline.

"We do like to keep the albums simple, but there's a lot of technical stuff goes in to getting that effect. The records we make are pretty clean. You can hear all the parts and the echos we use. We spend a lot of time trying to get it just right. "Our biggest hope, when we make an album, is to come up with something that people can listen to again and again without finding it monotonous.

"The more things you throw into a record, the greater the chance of it getting boring. If you've got a good melody you can keep it clean. Some artists don't have the melodies, so they throw in junk

"The only aspect of recording we do get carried away on is laying down the vocals. As I said before, we really enjoy singing together and we keep putting on harmony after harmony until we're all going crazy and we just have to stop.

"The big thing about recording is you've got to know when to say, okay that's it. We'll leave it there."

TONY NORMAN

RECORDS

"Festival Wise" (Dynamic) by **U-Roy** is low-keyed stuff, but nevertheless it's U-Roy all the way. **"Looking Back"** (Jackpot) by **John Holt** is definitely a good one. He's a much-underrated singer and handles this old classic with grace. **"This is Pepper"** (Attack) by **U-Roy Jr.** — a poor attempt at the work of a master in his own right. **"Come Down"** (Grape) by **Carey and Lloyd:** I love this little disco goody. **"Let's "Lot's Stay Together"** (Ackee) by **Alton Ellis:** a fine try from Alton, but trouble in the pressing. **"Shark in Bed** (Harry J.) by **Scotty:** the best of this week's releases; based on the current hit "Breakfast In Bed" and the U-Roy-type dubbings, this sounds almost like U-Roy — a beaut! **"On Top Of The Peak"** (Grape) by **U-Roy:** a typical U-Roy single. **"Mr. Postman"** (Pama Supreme) by **Cynthia Richards:** a strong beat, but somehow I don't think it's strong enough to make the charts. **"People Make The World Go Round"** (Song Bird) by **Errol Brown and The Chosen Few:** a simple reggae beat but somehow I don't like it: a poor record.

Dr. Hook-'Carry Me Carrie'

and the Medicine Show new single on CBS 8329

CBS the music people

ARGENT'S JIM RODFORD.

Playin' in the Band

INSTRUMENTS, EQUIPMENT by JOHN BAGNALL

ARGENT'S 3-PIECE

GOOD MUSIC, AND a tight, funky sound, aren't the only things to grace an Argent gig. For anyone who's into instrumental ideas, the band has some nice custom jobs to show around.

There's Russ Ballard's space-age Stratocaster for example, and Jim Rodford's ultra-neat double-neck Fender conversion which effectively gives him three instruments in one.

Rodford's double-neck guitar combines four-string bass plus six-string lead necks on one body. It's a combination to which he beat the mighty Gibson Corporation by quite a healthy margin.

What's more, the two halves can be readily separated and returned to their original form.

The Fender Precision Bass and Fender Stratocaster instruments together cost Rodford the trifling sum of £130.

The Strat, in fact, only cost £40. It belonged to a friend of Rodford's, a musician he'd played with in the late fifties. When Rodford bought it about three years ago it had lain untouched — and in almost-new condition — under the friend's bed for near-on ten years.

Another friend of Rodford's — a guy by the name of Roger Miles — performed the converson. The top cutaway of the bass was removed and likewise, the bottom cutaway of the Strat.

The cutting was made so that the two instruments are simply slid-together to form the one double-neck guitar. Separated, the cutaways can be slid back to form the original instruments.

The only body conversions needed were a replacement, non-standard scratchplate on the bass section, and the re-siting of the Strat's controls from the bottom to the top cutaway.

"What worried me was that the machine heads of the top Stratocaster neck might foul those on the bottom Precision neck. There was no way of finding out, without trying it."

He needn't have worried. They cleared each other by a bare eighth of an inch. And Rodford had himself a unique guitar. Or rather, three of them.

Portable mini-amp for £7.50

A NICE IDEA from a company I haven't heard of before — the 'MINIAMP', from a company by the name of POKI Products.

It's a battery-powered, pocket-sized amplifier with an output power — to its own miniature speaker — of one watt (that's about the output level of an average transistor radio). Poki claim a lot of uses for it — for tuning up, as a play-anywhere practise amplifier, or as a preamp/treble booster when used with a conventional set-up.

It switches on when a jackplug is inserted into the input socket, and switches off when it's withdrawn. The four PP3 batteries have a working life of about 24 hours.

The Miniamp, with its own tone and volume controls, is also claimed to be capable of driving full-size speaker cabinets over a load range of 3-15 ohms.

The unit costs £7.50 (including post and packing), direct from **POKI PRODUCTS** at 14/16 High Street, Addlestone, Surrey. A two-input model, for tuning two instruments together, costs an extra 60p to special order.

ALAN BOWN, EX-HERD man and trumpet player extraordinary, is currently doing things with his instrument that Louis Armstrong just wouldn't have believed.

The secret lies in the 'bug' — miniature pick-up — that Bown has had fitted to his trumpet mouthpiece. Using it to amplify the trumpet (or the flugelhorn that Bown also features on stage), he can put the instrument through any electronic gadgetry that happens to catch his fancy.

Generally, though, Bown sticks to two units. "I use a wah-wah pedal and an octave divider," he told me. "The octave unit is very neat and very small — it clips on to my belt. It's made by **MAESTRO** and called the **MAESTRO 'KING'**. Don Ellis told me about it."

Apparently it's the octave divider, says Bown, that does it all. Five switches give him a choice of straight trumpet or two octaves with a range of different tones. And the wah-wah pedal gives him, with the aid of his practised breath control, access to a range of sounds that most people just wouldn't associate with such an instrument.

Bown himself had to rethink the technique of playing. "You can't handle it in the same way you would ordinary trumpet," he explained. "It's a question of not playing actual notes — more of playing a percussion thing.

"Of course people are going to say things about a trumpet being used in this way — things about a trumpet not being a rock instrument. But why shouldn't it be in a rock band?"

Bown will be taking a new band, Alan Bown's Brainstorm, on the road in the near future.

LIMITED PERIOD OFFER
CRESCENDO
CASSETTES
at lowest ever prices
*HIGH QUALITY
*LOW NOISE
*SCREWED CASE
*IN LIBRARY BOX WITH INDEX CARD
*FULLY GUARANTEED
*MADE BY ONE OF THE WORLD'S LARGEST MANUFACTURERS
P.&P. 15p per order. Prompt despatch.
C60 (60 mins) 25p
C90 (90 mins) 35p
C120 (120 mins) 45p
CASSETTERA (Dept. 4N) 93 Lapwing Lane, Manchester M20 0UF.

FREE!
2 GREAT ACCORDION CATALOGUES
Featuring all types and makes including Piano, Button Key and Electronic models. New and second-hand bargains galore. Fully guaranteed. Lowest cash prices, generous part-exchange or play as you pay on easiest of H.P. terms. Write now for details and your FREE Catalogues.
BELL MUSIC (Dept. MX.32)
157-9 Ewell Road, SURBITON, Surrey
Callers welcome. Open all day Saturday

T. REX
Steve Currie — Bass Guitar — uses and recommends Rotosound RS 66 "Swing Bass" Long Scale
ROTOSOUND
ROTOSOUND—the world's highest grade in music strings—at your dealer NOW!

ONLY 50p DOWN any 4 LPs
OR CASSETTE OR CARTRIDGE TAPES
Balance 80p weekly ★ The 4 LPs fresh from the makers, are posted to you, anywhere in G.B. Just send 80p P.O. (no cheques or cash) with a list of LPs with S.A.E. for receipt. PRINT your name, address and age. ★ Approved orders.
Any 4 popular LPs, cassettes or cartridges including JOHN LENNON, ROD STEWART, T. REX, CAT STEVENS, WHO, LED ZEPP., FACES, ELVIS, DEEP PURPLE, CAROLE KING, DIANA ROSS, WISHBONE ASH, BEATLES, STONES.
THE G.A. LONG PLAY CENTRE
(Dept. N6J), 42 Gt. Cambridge Road, London, N.17

Viva-for square one or fun

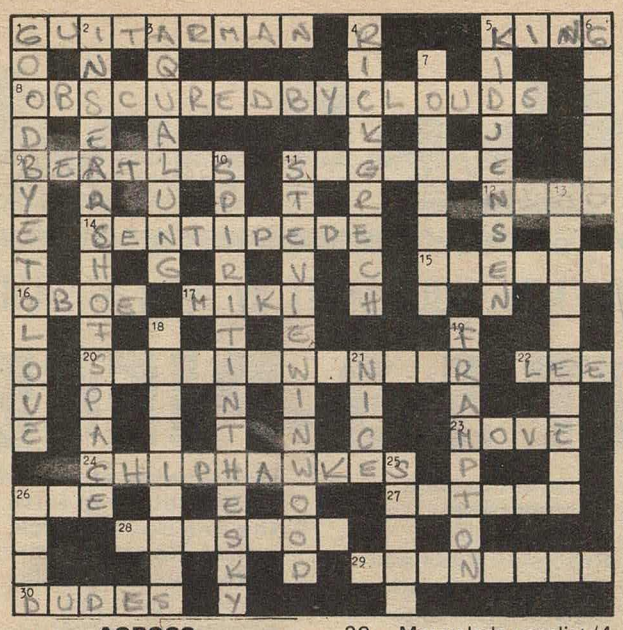
Serious beginner? Fun player? Then the exciting new Viva range of four acoustic guitars must be right for you. Look at the quality. Nice balance, nice finishes, nice looks. First-class machine heads and a lovely tone right up the fretboard. Prices? From £7.19 to £11.50 for the Jumbo version. Blows your mind, right!

Send off the coupon today and find out about these super-value guitars.

Henri Selmer & Co. Ltd.
Woolpack Lane, Braintree, Essex.
Tel: Braintree 2191
Please send me full details of the new Viva range of acoustic guitars and the name of my nearest distributor.
NAME .....
ADDRESS .....
.....
NME 27/10/72
Selmer

Premier works hard while you play.

At every gig and session the sound of your Premier outfit comes over loud and clear, stays crisp and sharp no matter how big a beating it has to take. In fact, the harder you play the harder it works for you, bringing your own great sound right out into the spotlight, where it belongs.
Every item of equipment is built to absorb the roughest treatment on the road *and* look fantastic to the fans out front. And it's all backed by the great Premier dealer service.
Play for real - put the Premier sound to work for you.
Premier
1st IN PERCUSSION
Rush me the latest Premier catalogue.
☐ I enclose 12p in stamps to cover mailing costs
☐ Send me the FREE Premier Outfit brochure
(tick whichever appropriate)
Name
Address
County
My usual dealer is
To: Premier, 87 Regent Street, London W1R 7HF NME.3
Tel: 01-734 3372



ACROSS

1 Bread's ode to the gent with the pick and axe (6, 3)
5 There are three of them, Mississippi bluesmen with same surname
8 Pink Floyd with blocked view? (8, 2, 6)
9 Evolved from The Quarrymen
11 As the cup of Rosie said to the teaspoon? (5, 2)
12 Formerly Velvets vocalist
14 Keith Tippett's multi-legged jazz insect
15 Things were. Is David?
16 Wind instrument
17 Mr Dallon, Python Lee producer
20 In early Tamla days, forerunner of Michael Jackson as child prodigy (6, 6)
22 As old as Alvin?
23 "Fire Brigade" was one of their hits
24 Tremeloes guitarist (4, 6)
26 Famous R & B label/ Cash hero-heroine
27 In reality, McKinley Morganfield
28 Instrument, mainly in classical music
29 Marmalade vocalist (4, 4)
30 Mott's young gents

DOWN

1 Carpenters hit (7, 2, 4)
2 Hawkwind — just looking for a bit of room (2, 6, 2, 5)
3 Jethro album
4 Formerly of Family and Blind Faith (4, 5)
5 Luxembourg deejay (3, 6)
6 Elvis in Slumland
7 "Baby I Need Your Loving" is one of their best known songs (4, 4)
10 Norman Greenbaum No. 1 (6, 2, 3, 3)
11 First emerged to public acclaim through his vocals on "Keep On Running" (6, 7).
13 Scent a vest (anag. 3, 7)
18 Mix rain and mud and a little rock, and what have you got? . . .
19 Left Pie now with Camel
21 Of "Five Bridges" and "Rondo" fame
25 Didn't record 11 across, but sounds like they should have done
26 After which, Jim Cregan joined Family

LAST WEEK'S ANSWERS

ACROSS: 1 "Mouldy Old Dough"; 8 Dennis Wilson (Beach Boys); 9 (Alan) Price; 10 "Love Me Do"; 12 "Cloud Nine"; 13 "Desdemona" (made with John's Children); 14 Caleb; 15 Steppenwolf; 17 Ross; 19 Mr. Bloe; 21 Skins; 22 (Laura) Nyro; 24 (Peter) Skellern; 26 Guess Who; 28 Warwicke; 32 "Lola"; 34 "Sunny"; 35 Lou Reed; 36 Quaye; 37 (Jimmy) Savile.

DOWN: 1 "Mud Slide Slim"; 2 Lynsey De Paul; 3 Yes; 4 "(Dingley) Dell"; 5 O'Connor; 6 Harry Nilsson; 7 "How Can I Be Sure"; 11 Dionne; 12 Carole King; 16 Frankie Valli; 18 (John) Peel; 20 Rascals; 23 Des; 25 Edwin; 27 "Honey"; 29 Clyde (McPhatter); 30 (Steve) Ellis; 31 Noddy (Holder); 33 Tune.

SHOP

By A DEALER

Imports/record distribution/the worst companies/Zep set/boozeless Charisma

ONCE, AN IMPORT record shop was just that. Nowadays import retailers have to be a little more careful. Regular readers of "Shop" would have realised that I'm an import dealer importing records from America that usually, English companies don't want to release because of limited sales, and so on.

I know import dealers upset quite a few of the major record companies, because the record companies say we spoil the impact of an initial release.

I say we create more interest in the product — but that's another story. To my mind, records should be released simultaneously over here with the States; WEA are trying to do just that.

For instance I imported a Tim Buckley album called "Greetings" from L.A. and the Doobie Brothers album, "Toulouse Street." I had both these albums for about a fortnight, and they were selling very well, when suddenly WEA announced that they would be releasing both albums as a rush release — which they did, but not as a British pressing.

They imported the albums and stuck a sticker on the front of the sleeve saying "special import," and giving the British number. Well done, WEA. It's good to see a record company giving the customer — if not the retailer in this case — a fair crack of the whip. But please give the dealers a little more notice, and if you're going to import, make sure you import enough. In the case of the Tim Buckley album it is now out of stock, and I understand it is not being pressed over here for the time being.

I LEARN FROM my importer that there are quite a few nice albums to be released in America in November, including Neil Young, Frank Zappa, Captain Beefheart, Paul Butterfield, a triple set of Grateful Dead, The Faces, America, Youngbloods, James Taylor, Rod McKuen and Dionne Warwick.

Now all the above names record for WEA, but as yet my representative for WEA has not shown me any of these new issues. Are WEA going to import and do a rush-release on them, or will they be released as an English pressing in December and after Christmas? We shall have to wait and see.

I shall be importing all of the above mentioned goodies, as will a lot of other retailers, so November looks to be a good month for new albums.

TALKING OF NEW albums I understand that there could well be a new album before Christmas of Led Zeppelin. Again it will be released by WEA, and it will be released here at the same time as in the States.

Nice one WEA. I only hope the company manages to cope with the Christmas rush, plus the new releases.

BEING A WEST END dealer I get invited by quite a few record companies to hear their new bands, and at these functions booze flows like water — perhaps this is because a good half of the bands sound better through a drunken haze.

But back to the point; Charisma invited some dealers to the London's infamous Marquee for a drink and to listen to Capability Brown, Spreadeagle and another band whose names escapes me.

On this particular evening I couldn't make it, but I asked another member of the staff to go and in the morning report what the bands were like.

This he duly did. but was very upset by the reception he received — he said he couldn't get a drink. The only people who were allowed to get drinks "were members of the Charisma organisation, who all wore badges." If you didn't have one of these badges, or if you didn't know one of the Charisma staff, no free drinks. You had to pay for them.

This was a little unfair on parched and hardworking shop staff, Charisma. After all you'd invited the dealers for drinks as well as to listen to your bands. Only half of your kind invitation was fulfilled.

LAST WEEK I received a letter from Mr. A. M. Edwards, of Mitcham, Surrey, who has a very valid complaint about a United Artists album by Bobby Womack, the album being distributed by EMI.

Mr. Edwards says that when he went to play the album he found it jumped on the first track. He tried the album on a couple of friends' players, but the fault was the same.

Quite understandably he was rather upset, so instead of returning the album to the shop from where he purchased it, he sent it direct to EMI as I suggested in this column some months back.

EMI returned a copy which they said was brand-new and had been tested, but they did not refund the postage and the fault on the album was the same. EMI implied that Mr. Edward's record player was at fault, as must have been his friends. At this Mr. Edwards, as one can imagine, was rather annoyed, so he telephoned a Mr. Watkins who is the manager of EMI's customer services.

Mr. Watkins gave our hero a lot of technical advice about track weighting etc., but finished up saying that there was nothing he could do about it apart from giving him a refund for the album but not for the postage.

It was at this point that Mr. Edwards wrote to me. The only thing I can suggest now, but it's a thing I don't like doing, is for Mr Edwards to take it back to his record shop and explain the situation.

Most retailers know how to get a record — faulty or not — back to a record company. It involves devious methods by the dealer. But as all else has failed, here it would appear to be the only course open.

IF A CUSTOMER places a special order with me then I try to give him a date when I expect the delivery, but this is not always possible as companies are somewhat erratic with their despatching.

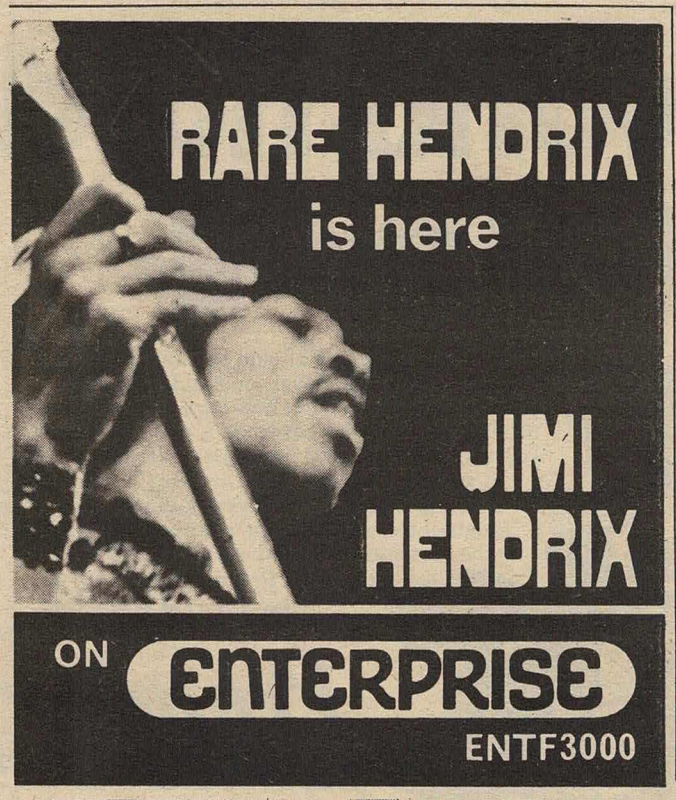
I order every Monday, Wednesday, Friday and Saturday, and all record orders are placed by phone within about an hour and a half of each other. Now theoretically, all my orders should arrive on the same day within a few hours of each other. But bet your sweet life — I'm lucky if I receive them within a day of each other.

If I had a record company "top chart" I would say WEA and CBS used to be about the best, with a same day delivery, but somewhere along the line it's deteriorated.

EMI, I usually reckon on getting the next day, but with their present troubles deliveries are anybody's guess.

Phonogram and Phonodisc (Philips and Polydor) can be called triers; RCA could be better, and Pye records you might as well forget.

With all the record companies you just can't tell when records will arrive, so if you go to your record store and ask for a record that is out of stock — and your dealer can't give you a definite time or date — don't get uptight.



Junkyard Angels

SOME PEOPLE do the strangest things. Not long ago I was browsing my lunch break through Dobell's when I was informed that some penniless blues freak was selling off a fantastic collection of post-war urban blues classics.

THIS WEEK, CHARLES SHAAR MURRAY DIGS WITH NOSTALGIA AMONG THE SCRAPHEAPS OF ROCK

Never being averse to taking advantage of a fellow creature when he's down, I made off with the Albert King album currently under discussion. Grab yer toothbrush and let us away.

Albert King is the second best-kbown of the dreaded King triumvirate, the others being B.B. and Freddy. I forget who's currently claiming to be related to whom, but they share a common Mississippi background, and a common mastery of the guitar.

Albert's career didn't really get moving until he joined Stax Records (formerly licensed by Atlantic) in 1967, where he was produced by Al Jackson, and backed in the studio by Booker T & Co., plus the Memphis Horns and one Isaac Hayes.

This is basically his Stax "Born Under A Bad Sign" album, plus sundry singles. It opens up with "Cold Feet", which I originally bought in 1968 on a single

It's basically Albert doing a mumbled rap about "sittin' in this studio for three days in a row now . . . seems like no one can get a hit outta here by Sam and Dave." All good in-joke stuff.

"Crosscut Saw" features an arrangement which strongly inffluenced Michael Bloomfield and the Electric Flag on their version of Howlin' Wolf's "Killing Floor".

"Born Under A Bad Sign" is here in its original form, a musical work of unparallelled magnificence, along with "Oh Pretty Woman" (not the Roy Orbison tune), more recently covered by John Mayall and Paul Butterfield.

It's fashionable to say that Albert King knows six licks. That's as may be (not that I'm counting, you understand), but he sure plays the hell out of them, all of them.

For economy, attack, timing, tone production and taste, there's not a heavy trendy white guitar hero who can't learn from Albert King — and most of them have.

ALBERT KING: King Of The Blues Guitar (Atlantic SD 8213)

Ladies and gentlemen (and others), one of the true bosses.

This stuff was recorded between 1967 and 1969, and this compilation issued in '69. Sad to relate, A. King ain't done nuthin' better since. Give him time, though. Unlike now-you-see-'em-now-you-don't rock stars, they build bluesmen to last.

Dr. Hook-'Carry Me Carrie'

and the Medicine Show new single on CBS 8329

CBS the music people

Crimson's dates in long concert series

THE RE-SHAPED KING CRIMSON set out on an extensive British tour next month, playing a total of 26 major gigs. In addition to leader Robert Fripp on guitar and mellotron, the outfit's personnel now comprises David Cross (violin and flute), ex-Family member John Wetton (vocals and bass), ex-Yes drummer Bill Bruford and percussionist Jamie Muir. The itinerary includes appearances at London Rainbow and Manchester Hardrock, and the full schedule is as follows:

York University (November 11), Guildford Civic Hall (13), Watford Town Hall (14), Derby King's Hall (16), Exeter University (18), Torbay Festival Hall (19), Plymouth Guildhall (20), Weymouth Pavilion (21), Colchester Essex University (24), Oxford New Theatre (25), Bournemouth Winter Gardens (26), Malvern Winter Gardens (27), Bristol Top Rank (28), Cardiff Capitol (29), Preston Guildhall (30), Glasgow Green's Playhouse (December 1), Edinburgh Empire (2), Manchester Hardrock (3), Sheffield City Hall (4), Swansea University (6), Newcastle Odeon (8), Liverpool Empire (9), Birmingham Town Hall (10), Brighton Dome (11), London Rainbow (13) and Portsmouth Guildhall (15).

NEWS EXTRA

Edited by Derek Johnson

GROUNDHOGS TOUR VISITS 26 VENUES

THE GROUNDHOGS are to headline a lengthy nationwide British concert tour, opening at Birmingham Town Hall on November 17 and running through until December 22 when they appear at London Rainbow. The itinerary includes a total of 26 venues, 15 of which have been confirmed and are listed in the Upcoming section of this week's Nationwide Gig Guide — the remaining 11 will be announced next week. Supporting the Groundhogs on all the dates so far announced will be Stray and Gentle Giant. Ticket prices at all venues will be pegged to a maximum of 90p and, in some cases, will be as low as 50p.

The tour — during which the Groundhogs will feature material from their sixth United Artists album "Hogwash" for release on November 10 — will be their first major concert series here since last November. Due to lead guitarist Tony McPhee sustaining a broken arm, they have not worked live since they returned from America in August — although McPhee has been routining and recording with the group since mid-September.

Hogs' TONY McPHEE

The British dates will mark the first occasion on which the Hogs have used Moog and mellotron on live appearances, although these and other electronic devices are featured on the "Hogwash" album. The tour will also mark the live debut of drummer Clive Brookes, formerly with Egg, who replaced Ken Pustelnik in the line-up two months ago.

Beck for February U.K. tour

PLANS FOR A MAJOR British tour in February by Jeff Beck's group — now known as Beck, Bogert and Appice — are now being finalised. It will coincide with the release of the outfit's first album, which is to be recorded in America after their current U.S. tour. Their American itinerary — which opened at the Sportatorium in Miami last Friday — runs until November 12 and among acts which will be supporting them during the tour are the James Gang, Buddy Miles and White Trash.

HARDROCK: TOP ACTS UPCOMING

MORE BIG NAMES have been booked by the most progressive rock venue in the North of England, the new Manchester Hardrock. After the opening of Ten Years After's British tour at the Hardrock tonight (Thursday), the venue's full line-up for November includes Genesis, Capability Brown and Atacama (2); Ike and Tina Turner (6), Roxy Music and New York Dolls (9); Roy Wood's Wizzard, East Of Eden and Spontaneous Combustion (12); Emerson, Lake and Palmer (14); Incredible String Band (16); Velvet Underground (19); Santana (21); Hawkwind (26); and Fleetwood Mac (30).

8-hour gigs at Sundown

LONDON'S Edmonton Sundown is launching a new Sunday concert series to be known as "Sunday Joint". Each show will last for eight hours (3-11 p.m.) and feature six acts, with £1 as admission price. The first event is on November 12 when attractions set are Fluorescent Leech & Eddy, Focus, Brinsley Schwarz, Linda Lewis, Man and Ducks Deluxe.

Hawkwind' London gigs

LONDON DATES have now been added to Hawkwind's itinerary for their "Space Ritual" tour, details of which have already been reported in the NME — they are at Edmonton Sundown (December 29) and Brixton Sundown (30). Tickets for both concerts will be priced at £1, which will include a special Space Ritual manual. The tour will now open one day earlier than originally planned, as a result of a new booking at King's Lynn Corn Exchange on November 8.

Jr. Walker tour

JR. WALKER and the All Stars are to play a 13-day tour of Britain next month for promoter Danny O'Donovan. They will undertake a string of one-nighter dates, interspersed by several concert appearances. They arrive on November 10 and their first confirmed date is at Dunstable California the following night (11).

NEW ELP DATES

DUE TO THE heavy demand for tickets for the Manchester Free Trade Hall concert on November 13, Emerson Lake and Palmer have added another Manchester date to their British tour itinerary — it is at the Hardrock the following day (14).

The outfit's previously-announced concert at Cardiff Top Rank on November 12 has been cancelled, and instead they will now play two performances at Cardiff Capitol on November 23.

The ELP tour, opening at Bournemouth Winter Gardens on November 10, will be the first chance for live audiences to see Carl Palmer's specially designed Moog drum.

EX-FAIRPORTS BOOST ALBION BAND LINE-UP

A RIFT IN the Albion Country Band has led to the departure of two members, while a third is about to leave. Steve Ashley and Royston Wood have already quit, and fiddle player Sue Draheim will be departing shortly. Newcomers to the outfit, who have already joined, are Richard Thompson (who recently played in Sandy Denny's group) and singer Linda Peters who contributed to the Bunch's "Rock On" album. Discussions are at present under way with Martin Carthy, and the NME understands that he is likely to join the band in the New Year.

Referring to the departures from the band, an Albion spokesman said: "The music lacked the quality expected, and the band were being held back by this. But the split was at a musical level only." At present the group's line-up consists of four former Fairport Convention members — Richard Thompson, Tyger Hutchings, Simon Nicol and Dave Mattacks — plus Linda and, for the moment, Sue.

STACKRIDGE PANTO

STACKRIDGE are to present a pantomime based on "Treasure Island" during December. This follows the success of their Christmas Party tour last year. Stackridge and their guests, the Pigsty Hill Light Orchestra, will each play separate sets — then combine at the end of the evening to stage the hour-long panto, complete with costumes and scenery. Stackridge violinist Mike Evans will play Long Jane Silver, and the pirate crew will be played by "scantily clad young ladies". Details of dates and venues so far set are listed in the Upcoming section of this week's Nationwide Gig Guide.

KING'S CROSS CINEMA: MIDNIGHT GIGS AGAIN

A NEW SERIES of weekly all-night concerts at London's Kings Cross Cinema starts on Friday, November 3, with the JSD Band and the Roy Young Band. Shows run from midnight until dawn, and admission is £1. Subsequent attractions will include Quintessence, Man, Hardin & York, Juicy Lucy and Beggars Opera — with new Scottish outfit Nickelson resident on all shows. Promoter is Brian Adams.

FANS! Be with IT!

FRINGED WHITE SATIN SCARVES (52 in. x 5¾ in.) of David Cassidy, Donny Osmond, Marc Bolan, Slade, Elvis Presley & George Best. ONLY (each) 60p

"IRON ONS" for Tee Shirts, Pillow Cases, etc. as above. ONLY (each) 30p

GILT FRAMED SCROLL NECKLACE & chain with photos of David Cassidy, Marc Bolan & George Best. ONLY (each) 25p

All sent POST FREE. U.K. Only.

J. POWELL (NME)
20 Edith Ave., Peacehaven, Sussex

DAVID CASSIDY PILLOW-CASES
Fabulous Two-colour portrait on white
90p each + 10p p&p
CARDS & POSTERS
22 Moor St., Birmingham 4

BLACK LOON PANTS

GUYS AND CHICKS £2
Large Flare
COTTON
Also in white, green, dark blue, light blue, maroon, brown.
Waist sizes 26", 34" inclusive.
1 pr. £2.00 + 15p p&p
2 pr. £3.90 + 30p p&p
VELVET LOONS
Same colours (except white). 26", 28", 30", 32", 34".
1 pr. £4.50 inc. p&p
BRUSHED DENIMS
P. blue, black, Dark blue, yellow, red, purple.
Sizes as velvets.
1 pr. £3.00 inc. p&p
Chicks, please state hip size.
Large production guarantees your first preference. 10 day money back g'tee.
Send PO or cheque to:
LOONATICS (Dept. E13)
1 Euston Road, London, N.W.1

GENUINE LEVIS
Pre-worn and shrunk, just need patches. Send sizes and £1 plus 25p p & p to:
M. HANGER (NME),
6 Well Lane, Rothwell, Northants.
(Money back guarantee)

¾-LENGTH EMBROIDERED AFGHAN COATS
Our price
£15.50 + 50p p&p in U.K.
Cleaned to minimise smell. Sizes: 36, 38, 40 and 42. Length 34 to 37 in.
Colour Tan
Money back guarantee if returned within 7 days.
Cheques and P.O.s to
Dept. N.M.E.
RIVAL
44 EARL'S COURT ROAD
LONDON, W.8

New and Unissued EX GOVT.
Winter Weight NAVY BLUE WOOL
OVERCOATS ONLY
£3.50 P. & P. 30p

FOR MEN & WOMEN. Buttons either way. FASHIONABLE, PRACTICAL. Fabulous Brand New Navy Blue Overcoats. Terrific value at this not-to-be-missed give-away price. Super quality wool, stylishly cut to trendy length. Fitted waist, deep rear centre vent, twin flap pockets. Looks great with collars open or fully buttoned. Keep warm this winter and look good too! Ideal for country, fashionable for town. You would expect to pay £££'s more for a coat of this cut and quality. Chest/bust sizes 37"-44". Also state height. Satisfaction or money refund. Open Sats.
SANDER & KAY (NM10), 25 Kilburn Lane, London, W.10

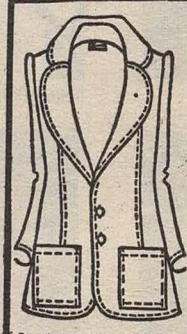
THE NEW 'DELHI' SHIRT

£1.50 inc. p & p
Direct Import
Cheesecloth, Non-shrink
Scoopneck, Bell Sleeves
CHECKS, STRIPES, PLAINS
MANY COLOURS.
Please state: 1st, 2nd, 3rd choice, S.M.L.
Wholesale Enquiries welcome
Money back if not delighted.
Send cheques & POs to:
SQUIRE (WHOLESALE)
45 Commercial Road
Woking, Surrey
Tel.: Woking 67249

LOVE LEATHERS

Attractively Unisexual in Real Leather, made up in a combination of any two of five fabulous colours, White, Tan, Navy, Yellow and Beige.
Wristlet—60p+5p p & p
Necklet—95p+5p p & p
Set—£1.50 p & p incl.
Leather thonging also supplied at 2p per foot.
EIKO (Mail Order) CO.
9 Elgar Close
Laindon, Essex.

ZIGGY POSTAL BOUTIQUE



BRUSHED DENIM JACKET
ONLY £4.75 + 25p p&p
Medium Weight Brushed Denim Jacket. Wide fashionable lapels, long slim fitted line, large patch pockets. Sizes: 32 - 42. State Male or Female. Colours: Prune, mid-blue, red.
MONEY REFUNDED IF NOT SATISFIED.
Send cheque or P.O's to:
ZIGGY, DEPT. 15
17 SOUTHAMPTON STREET
LEICESTER

VELVET UNISEX TROUSERS
Large flared bottoms.
Sizes: 28, 30, 32 and 34
Black, Brown, Green, Dark Blue, Red, Beige, Grey.
£3.95 + 25p p & p
FUN FUR JACKETS
Zip, Bust sizes 34 to 36 and 36 to 38.
Colours: Orange, Beige, White, Dark Gold, Lemon, Red, Pink, Baby Blue, Royal Blue, Purple, Black
£3.75 + 25p p & p
Secondary colour choice with order. 7 days money refund guarantee. Cheques, P.O.'s to:
BEAU FEMME LTD. (Dept. 5)
6 Moxon St., London, W.1
01-935 3553

Simon & Garfunkel 'America'
Their new single on CBS 8336
CBS the music people

TOP OF THE POPS BY POST

43 Camden Passage, London, N.1.

DAVID BOWIE A429

DONNY OSMOND A432

SLADE A435

ALICE COOPER A401

Series A

65p each colour

37 in. x 24 in.

10p post/packing

KINKS A430

DEEP PURPLE A426

O.N.JOHN B417

DONNY OSMOND B503

ALICE COOPER B504

O'SULLIVAN B501

GARRY GLITTER B502

STEWART B225

BOLAN B187

CASSIDY B217

B. MURPHY B416

BOWIE B505

SLADE B216

NEW SEEKERS B218

Series B

50p each colour

30 in. x 20 in.

10p post/packing

T. REX B226

ARGENT B423

ELVIS B188

BEST B201

TULL B202

YES B227

cut out and post

A429, B503, A435, A401, A430, A426, B417, A432, B504, B501, B502, B225, B187, B217, B416, B505, B216, B218, B226, B423, B188, B201, B202, B227.

To: **POSTERS BY POST, 43 Camden Passage, London, N.1.**

Please find enclosed a cheque/P.O. for the posters circled above plus 10p post and packing per order.

NAME .....

ADDRESS .....

.....

Free catalogue with each order or send 5p

..... NME B

DENIM FLARES

£2.50 + 20p p&p.

Heavy duty wide flare patch pockets.

Sizes: 26, 28, 30, 32 and 34. Colours: Black, navy, faded blue, green brown, purple.

SPLIT KNEE DENIM

£2.50 + 20p p&p.

Same as above except black.

VELVET LOONS

Wide flare velveteen loons.

£3.75 + 20p p&p

Sizes: 26, 28, 30, 32 and 34. Colours: Black, brown, blue, maroon, green. State alternative colours. Girls please state hip

TRADEWINDS N.M.E.

34 Elmfield Way
Sanderstead
Surrey

Genuine

INDIAN

Printed Cotton

MAXI only for

£2.20 p&p FREE

Size: Medium

Predominant colours Blue, Green, Yellow, Pink

Send P/O, Cheques stating sizes, colours to

SAREE GHAR (Dept.) NME)

23a Cranbourn Street London WC2H 7AA

Trade enquiries welcome

Phone 01-240 2342

SAREE GHAR

©A Biman Mullick Design

DREAM STARS

pillowcases 95p each- plus p+p 10p

stars include

Marc Bolan - Rod Stewart
Elvis - David Cassidy

To Dept. NM2, Dream Stars 4 Carlton Vale, London, NW6

TWO-TONE UNISEX BRUSHED DENIMS

28 in. flare. Burgundy/ black, brown/red, burgundy/blue-grey.

£2.50 plus 20p p & p

28" FLARED UNISEX DENIM JEANS!!!

In traditional blue denim

£2.40 plus 20p p & p

Large and small sizes specially catered for.

BRUSHED DENIM JACKET

Tulip lapel, centre vent. In brown, blue and dark red. Sizes 36, 38 & 40.

£4.99 plus 20p p & p

For fastest delivery please quote second choice of colour. 7-day money-back if not delighted.

Trade enquiries welcome

Send P.O. or Cheque to:

SUJO Dept. NME 140 North Street Hornchurch, Essex

ZIGGY POSTAL BOUTIQUE

'Leather-Look" JACKET

Fantastic Leather-Look Maxella with cotton backing. Zip front with patch pockets. Slightly shaped to give long lean look.

State male or female.

Sizes 32"-42".

Colours: Aubergine/Tan, Dark Brown/Tan, Bottle Green/Tan.

Tan on pockets, collar and front and back yoke.

ONLY £6.25 + 25p p & p

ZIGGY, DEPT. 16
17 SOUTHAMPTON STREET
LEICESTER

---

oxford bags

Super Quality Rayon/Nylon. Brown, Green, Black, Maroon, Navy. 3" Turn-up, Patch Pockets. Sizes: 28, 30, 32, 34

£3.25 (+ 20p p&p)

Girls please state hip sizes with all orders.

brushed denim jacket

Tulip lapels, one button Single vent patch pockets. In blue, brown, pink and prune.

Sizes: 36, 38, 40

£5.40

(+ 25p p&p)

cotton loons

Beige, Pink, Red, Yellow, Navy, Off-White. Sizes: 26, 28, 30, 32, 34. Girls please state hip sizes.

£1.75

(+ 20p p&p)

loon jacket

In black cotton fully fitted with contrast stitching. Heavy duty. 15" zip. Single vent. Sizes: 36, 38, 40, 42.

£4.95

(+ 25p p&p)

velvet jacket

Fully lined, one button, double vent, top quality. In Navy Blue, Black, Maroon, Emerald Green, Rich Brown. Please state size and colour. Sizes: 36-40.

£10.50

(+ 35p p&p)

MONEY BACK GUARANTEE

Grasshopper

76, CONNAUGHT GARDENS, N.13

PLEASE STATE SECONDARY COLOUR CHOICE WITH ALL ORDERS

Achtung

2 x 2½p STAMPS GETS YOU MY ILLUSTRATED LISTS OF T-SHIRTS, POSTERS, MEDALS, BADGES, & SEW-ON PATCHES.

105. 55p 'SWASTIKA' NICKEL+RIBBON

107. 55p 'IRON CROSS' NICKEL/BLACK WITH RIBBON

120 ZODIAC STAR £1·00 NICKEL/BLACK+CHAIN.

113. £1·00 'ANGELS CROSS' NICKEL/BLACK WITH RIBBON.

114. 85p 'EAGLE KING' NICKEL/BLACK

102 85p 'BREAST EAGLE' NICKEL PLATED.

111. £1·00 'LUFTWAFFE' CLOTH EAGLE EMBROIDERED SILVER ON BLUE

103 £1·00 4" 'CAP EAGLE' NICKEL PLATED

109 £1·00. 'NAVAL CLOTH EAGLE EMBROIDERED GOLD ON BLACK.

101 £1·00 U.S.A. ARMY CLOTH SEW-ON PATCHES. FOUR COLOURFULL SHOULDER BADGES, ALL DIFFERENT, £1·00 THE LOT!!

PAUL KINCH MAIL ORDER 5 CARDIFF RD LUTON, BEDS

Y

GAYTANGALLY SHEEPSKINS

AFGHAN EMBROIDERED SHEEPSKIN COATS

¾ **LENGTH £13.50** p & p 50p. Top quality dry cleaned in England. Sizes: 32-40 in. Mens and ladies.

BEAUTIFUL ALL WHITE SHEEPSKIN COATS

¾ **LENGTH,** tailored in England. Sizes: 34 to 38. **£25** incl. post. Mens and ladies.

Money refunded if not delighted

Cross cheques/P.O. payable to

GAYTANGALLY SHEEPSKINS

Dept. 1, 4 Hazel Court, Hamilton Road, Ealing, London, W.5.

Y

LOONS £1·70

plus 15p p&p

Unisex, 28" flares. Sizes 27-28-29-30-31-32 & 34.
Colours: Black, Navy, Purple, Burgundy, Brown, Flamenco, Bottle green, Charcoal grey.
Fantastic cut. Made from hardwearing cotton drill.

ALSO AVAILABLE IN BRUSHED DENIM AT £2.20 plus 15p p & p

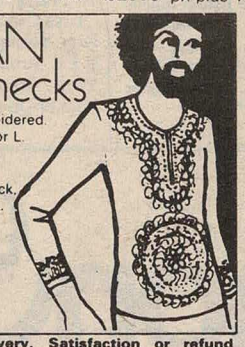
children's loons

Fantastic value, well cut, side patch pockets.
Red, Yellow, Pink, Navy, Sky Blue, Black, Green, Burgundy.

SIZES 2/3/4/5/6 YEARS £1.25 pr. plus 15p p & p

SIZES 7/8/9/10 YEARS £1.45 pr. plus 15p p & p

INDIAN scoopnecks



Beautifully embroidered. Shirt sizes S. M. or L.

Colours: Purple, Brown, Navy, Black, Burgundy.

£1·50

Plus 15p p & p on each shirt.

Immediate delivery. Satisfaction or refund within 7 days. When ordering state measurements, 1st and 2nd colour choice. Send cheque or PO to:

B.P.M. LTD
MAIL ORDER DEPARTMENT
25A HERMITAGE ROAD, HITCHIN, HERTS.

---

afgan coats

SENSATIONAL OFFER!

¾ length in hand embroidered sheepskin. Imported from Afghanistan, cleaned and washed.

LIGHT/MEDIUM/ DARK.

All sizes up to 40 in.

When ordering state bust or chest size.

£15·00

PLUS 50p p & p

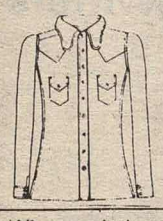
Y

CHECK BUTTON FRONT

£1. p & p 15p

Check cotton interlock button front, shirt with collar, snug fitting soft material. Ideal for cooler weather. Colours: Burgundy, Blue, Yellow and Green. When ordering state chest measurement, colour and alternative colour.

DENIM SHIRT



Western style Denim Shirt with fitted body, contrast stitching, patch pockets, rounded collar and button fastening. Colours: Blue denim, also in cotton, Blue, Brown, Yellow, Green, Red. Sizes: Small, Medium, Large.

PRICE **£3.50** p & p 15p

WESTERN STYLE BIB FRONT SHIRT

£1.60 15p p & p

Quality cotton interlock bib front shirt with fitted body and shirt tail bottom. Ideal for cooler weather. Colours Black, Purple, Green, Navy, Yellow and Red. When ordering, state size and alternative colour choice.

ORIGINAL COTTON LOONS

£1.80 p & p 20p

GUYS: 26 in.-40 in. waist
CHICKS: 32 in.-46 in. hip. 34"-40" hips and over **£2.**

Heavy duty Cotton Trousers. 28" flares. Double stitch seams. Due to large purchases and vast stocks of loons we are able to offer you loons in a size range for everyone, at a reasonable price, and despatch them to you quickly. Colours: Purple, black, navy blue, dark green, burgundy, grey, brown, yellow, blue denim, white. When ordering boys state waist size; girls state hip size, colour and alternative colour.

FADED BRUSHED DENIM LOONS

£2.50 p & p 20p

Thick brushed denim trousers with 28" bell-bottoms. Ideal for warmer weather. Infaded blue, apple green or brown.

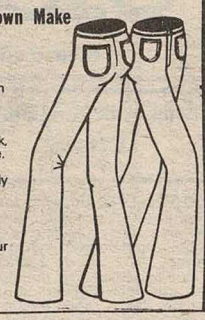
When ordering boys state waist size; girls state hip size, colour and alternative colour.

FADED UNISEX BRUSHED DENIM JEANS

£2.30 p & p 20p

Very Well-known Make

Hardwearing, tight-fitting Brushed Denim Jeans with patch pockets. Guaranteed to fade. Colours: Light Blue, Black, Navy Blue, Olive, Brown, Dark Brown, Burgundy and Purple. When ordering girls state hip size, boys state waist size, colour and alternative colour. Ideal for warmer weather.



EMBROIDERED LOONS

£4.25 p & p 20p

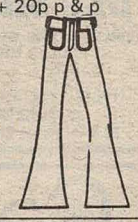
Quality cotton loon pants with 28 in. flares, double stitch seams and contrasting exotic Indian embroidery. Colours: Purple, Black, Navy Blue, Dark Green, Burgundy, Grey, Brown, Yellow, White, Red, Orange. When ordering boys state waist size, girls state hip size, colour and alternative colour.

SUPER LOONS

£2.30 + 20p p & p

with PATCH POCKETS and BELT LOOPS. Quality heavy duty cotton trousers, 28 in. flares, double stitch seams, patch pockets and belt loops. Colours: Purple, Black, Navy Blue, Dark Green, Burgundy, Grey and Brown.

When ordering boys state waist size, girls state hip size, colour and alternative colour.

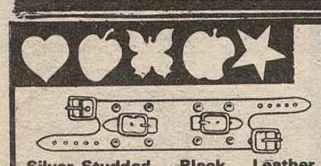


When ordering state measurements, colours, alternative colours, goods required and name and address in block capitals. SEND SAE FOR FREE CATALOGUE. Outside U.K. postage and packing double. **7-day money refund guarantee on all goods. Trade enquiries welcome.** Send cheques, money orders and postal orders **with order** to:

POSTAL BOUTIQUE

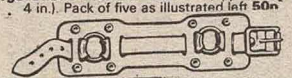
Please note new address:

DEPT. NME, 4-10 WAKEFIELD ROAD TOTTENHAM, LONDON, N.15



Silver-Studded Black Leather Watch-Strap. Unique design **60p.**

Puzzle Plat. Extremely imaginative hide wrist band **50p**



Large Suede Fashion Patches (approx. 3½ in. x 4 in.). Pack of five as illustrated left **50p**

Hide Watch Strap in Black or Brown with Gold or Silver coloured fittings. Studded **60p.** Unstudded **50p.**

Best quality leather lined wrist band in black or brown with 18 domed studs **95p**

All Bargains. Money refunded if not absolutely delighted

Cheques, P.O.s: Rod Askew, 13 Gilbert St., South Shields, Co. Durham

blow up

Your Favourite PICTURE POSTER SIZE

3ft x 2ft

Ideal Room Decoration. Send any photograph, Polaroid print, Slide, magazine cutting or preferably negative—It will be returned undamaged.

only **£1·75** Plus 25p p & p

MONSTER METRIC BLOW UP 50 pence extra

40% bigger! A giant 1015 mm x 760 mm. Poster costs only £2.25+25p p & p

ONE DAY SERVICE ONLY £1 EXTRA

Your blow-up (either size) completed in just ONE working day for only £1 extra. But please mark the outside of your envelope "ONE DAY SERVICE DEPT." PACKED AND POSTED ANYWHERE —**25p** pays for packing in a crushproof tube and ordinary surface mailing.

Fotogiant

20A Boswell St., London, WC1

SPECIAL OFFER

BY BULK PURCHASE

FAMOUS FADED UNISEX

BRUSHED DENIM JEANS

£2.00 + p.p. 20p

Money Back Guarantee
Patch Pockets
Tight fit
Fade naturally

Colours
Black, Blue
Navy, Brown
Purple, D. Green
Maroon

Sizes:
Chicks 8-18
Guys: 26"-36" (waist)

SUPER STAR LOONS

(Actual size)

Cotton Drill, long leg, wide flair

Exciting colours
1. Black
2. Navy
3. Maroon
4. Bottle Green
5. Purple
6. Grey
7. Brown
8. Pink
9. Beige
10. Yellow
11. White
12. Pale Green
13. Cream

£3.00 + p.p. 20p

Colours: 1-9 inc. all yellow stars
10-13 inc. all blue stars

Sizes Guys waist 26"-34"
Chicks sizes 8-16.

When ordering:

Enclose PO/Cheque payable to Deja-Vu2 for required amount, with your name, address, size/colour and goods required, 8 Newburgh St., London W1 (showroom at above address). Wholesale enquiries welcomed Tel. 437 8747.

JOVAN SHOES LTD

Jovan Boots

MONEY BACK GUARANTEE

110. STARLIGHT ▶
MADE IN ANY COLOUR LEATHER OR SUEDE. LEATHER SOLE WITH 2¼" LEATHER BUILT HEEL. PRICE SHORT £12.00 HIGH £14.00

◀163. SHORTY BOOTS
ANY COLOUR LEATHER OR SUEDE. LEATHER SOLES AND LEATHER BUILT HEELS 2¼" HIGH. CHOICE OF SINGLE OR DOUBLE SOLES. PRICE £10.00

TICK FOR STYLE AND GIVE SIZE AND COLOUR REQUIRED

NAME _____

ADDRESS _____

_____

Style No._____ Size _____ Colour _____

Double or Single Sole _____ Star Colour _____

SEND PO. OR CHEQUE TO: JOVAN SHOES LIMITED, 69, DRIFFIELD ROAD, BOW, LONDON E3 5NE.

ANOTHER KELLY SCOOP

Draw String Tee Vest
with wide flared sleeves

£1.50 ea.
+ 15p p&p
Despatched within 7 days
Colours: blue, slate, cherry, black, green, dusky pink.
Sizes: S. M. L.
Cheques/P.O.s to.

MOTHER KELLY (NME)
116 Manor Road, Mitcham, Surrey

NATURAL COLOURED LONG FRINGED MOCCASINS

IN REAL SUEDE LEATHER
CRAZY TO WEAR
FUN TO MAKE
D.I.Y. KITS
ONLY **£6.97½** U.K. post free

TO ORDER — Stand on paper and draw around bare feet. Give calf measurement at thickest part.
KIT INCLUDES — Tough soles and heels, innersoles, and suede marked out to your measurements. Punch, Eyelets and tool. Knife, Awl, Needle, Thread, Glue, Tacks, Laces. Easy to follow instructions.

Sold only by **(Dept. EE)**
ECONOMYWISE MARKETING
Treyarnon Bay
Padstow, Cornwall

SUPER NEW SMOCKS

in fine cotton. Red, blue or green with white pin stripe. Flared or gathered sleeve. 32", 34" or 36" bust.

HIP LENGTH **£3.50**
KNEE LENGTH **£4.50**
ANKLE LENGTH **£5.50**
FREE TIGHTS *with all orders!!*
Cheques, POs to:

MOPRINT, 5 PRETORIA VILLAS NUTHALL RD., NOTTM. NG8 5DF

ORPHEUS OFFERS

RICH EMBROIDERED AFGHAN COATS

£15.50 p&p free
Midi length
£21.50 p&p free
Maxi length
£24.50 p&p free

AFGHAN WAIST COATS

Colourful and embroidered fur Afghan Sheepskin waist coat, can be reversed. All sizes.
£9.99 p & p free
All coats dry cleaned to minimise smell.

WOOL KAFTAN

New offer unisex, Java Print
Wool Maxi Coats ..£8.99 + 30p p & p
Mini .....£6.75 + 15p p & p
These coats have a full length zip for easy wear.
Sizes: 32-42 in.
Colours: White, Red, Green, Gold.

THE LATEST MALE CLOGS

Genuine leather. High 3 in. and low 2 in. heel. Stars and stripes, Plain Red, Black, Blue and White. State size and heel, and two choices of colour.
£4.50 + 30p p & p

MAXI KAFTAN

Java Print
Kaftan with hood. Best quality cloth for men or women. Sizes: 32-44 in. Colours: Gold, Green, White, Blue, Black, Red.
£6.30 + 15p p & p

7-10 DAY DELIVERY

Money refunded if not delighted. Send P.O. or Cheques, and for orders and enquiries write to:

ORPHEUS 10-12 THE TRICORN, PORTSMOUTH, HANTS.

RENAISSANCE

(E), 23 Northgate Cottingham, Yorks.

T-SHIRTS AND VESTS LETTERED SCOOPS

YES, FACES, LED ZEPPELIN, WISHBONE ASH, SLADE, ELP, HENDRIX LIVES, TYA, MOTT THE HOOPLE, WHO, GROUNDHOGS, DEEP PURPLE, SPEED KILLS, ELVIS IS KING, "MARC"

also images of
BOWIE *(as illus.)*
CASSIDY
ALICE COOPER
ROD STEWART
BOLAN
Hendrix, James Taylor, Clapton and lots more.

T-SHIRTS & VESTS 75p

SCOOPS £1.25

PRINTED IN BLACK ON BLUE, ORANGE, RED, WHITE, LEMON, PURPLE, NAVY, GOLD, GREEN. State size and give 2nd-3rd colour choice.

Please add 15p p&p per order (not per item)

SMOCKS

SATIN with broderie anglais yoke in white, electric blue, bronze, black, olive, silver grey **£2.25.**

CALICO with broderie anglais yoke and pocket in natural, lime, white, lemon. **£1.50.** As illus.

CHEESECLOTH with long tie-sleeves, tie-neck. Two pockets. **£1.50.**

DRAWSTRING SCOOPS

SATIN with long sleeves, drawstring neck and cuffs in white, electric blue, bronze, black, olive, silver, grey. **£3.75**

COTTON INTERLOCK famous Biba-type in pink, blue, yellow, red, green, burgundy, purple, black, white, brown. **£1.35**

INDIAN EMBROIDERED drawstring smock short-sleeves white cheesecloth.

MAXI SKIRTS

RAINBOW STRIPED in mauve, brown, pink, yellow country-weave. Indian cotton with tie sash. **£3.75**

CALICO natural only with deep frill at hem drawstring waist. **£3.50**

SHINY COTTON PATCHWORK skirt frill and drawstring waist. **£3.50**

Please give size 10, 12, 14, Second/Third colour choice. And add 15p p&p. Thanks!

LOONS

COTTON DRILL—£2.10
Black, brown, navy, white, maroon, yellow, red, purple and green.

BRUSHED DENIM—£2.80
Blue, light green, light brown

STARRED LOONS—£3.50

BLUE BRUSHED DENIM
with RED STARS

COTTON DRILL in all colours with contrast stars

CRUSHED OR PLAIN VELVET £4.50
Black, navy, purple, maroon and brown

SAILCLOTH—£3.25
Natural, royal, black or orange

JACQUARD DENIM—£4.50
Printed all over with either butterflies or stallions on blue only.

JACKETS

BRUSHED DENIM—£5.00
Blue, pink, green, brown

COTTON DRILL—£5.00
All colours to match Loons

STARRED JACKETS—£5.50
All colours to match Loons

PLAIN VELVET—£9.75
To match Loons

STAR VELVET LOONS—£10.50

JACQUARD DENIM—£5.95
To match Loons

GENUINE INDIAN PATCHWORK SHIRTS—£3.50
(Multi-coloured)

EMBROIDERED INDIAN VELVET SAFARI JACKETS
Most colours **£7.00**
(S, M, L,)

PERFUMED OILS

in a BIG 8 drams bottle. Sandal, Musk, Night Queen, Rose, Patchouli, Y'lang, Jasmine **45p** + 5p p&p

JOSS STICKS

5 packets for **35p** + 5p p&p—and lots more goodies.

BURNOUS

Full length hooded cloak in heavy burlap.
(Black, brown or purple)
£8 (+15p p&p)

TOTE BAGS

Heavyweight drill to match loons. All colours.
Plain **£1.90**
Starred **£2.00**
(+ 15p p&p)

INDIAN EMBROIDERED WAISTCOATS

Heavy black cotton with colourful embroidery. (give chest/bust size).
£1.50 (+ 15p p&p)

AFGHANS

from £16

MINI £18
31 in.-35 in. long, shaggy white hair with embroidery on natural and dark tan goatskin cleaned and washed to minimise smell. Cleaned only

£16.00

MIDI £22
Up to 41 in. long, as above but cleaned only.

MAXI £25
Give length preferred, as above.

Always give chest measurement. Money back if returned within 7 days. Please add £1.00 to cover p & p and insurance.

AFGHAN BOOTS
Heavily embroidered boots with fur tops, soft soles **£4.85.** Please give size.

GIVE 2nd/3rd COLOUR CHOICE. PLEASE ADD 15p P&P TO ORDER

NME Classified Section

Please add 30p for Box No. All Classified Advertisements must be prepaid

For further details ring
BONETA SPRINGER
01-240 2266
or write NME,
Classified Advertisements
128 Long Acre, London, WC2

All followers of
DEL SHANNON
Welcome him on his forthcoming tour to this country.
For further details, write to:
THE INTERNATIONAL DEL SHANNON APPRECIATION SOCIETY
75 Saint Asaph Road, London, S.E.4

Gary Glitter
FAN CLUB
Stamped addressed envelope to
R.A.M. LTD.
252-260 Regent St.
London, W.1

A PROFESSIONAL CAREER AS A MUSICIAN

If you can play a musical instrument, or would like to learn, there could be a place for you in a Corps or Regimental Band of the Royal Armoured Corps.

Your training will include tuition on several instruments, and you could attend a course at the Royal Military School of Music, Kneller Hall and go on to qualify as a bandsmaster.

In addition, you'll have plenty of opportunity for sport, recreation and further education.

This is a chance to have a professional career in today's professional Army

If you're interested, write to. **THE DIRECTOR OF MUSIC, HQ RAC CENTRE, BOVINGTON CAMP, WAREHAM, DORSET.**

600 MERCEDES BENZ

Magnificent Car. Electric Windows, Seats, etc. Superb condition. £2,500.

Tel: 01-445 6654

SAVE MONEY

ON

Musicassettes and Cartridges from N.M.E. British Albums Chart

		CASSETTES Rec. Price	Our Price	Save	CARTRIDGES Rec. Price	Our Price	Save
Simon & Garfunkel	Greatest Hits	2.79	2.60	19p	2.99	2.75	24p
Rod Stewart	Never a Dull Moment	2.40	2.20	20p	2.65	2.45	20p
Cat Stevens	Catch Bull at Four	2.50	2.30	20p	2.50	2.30	20p
Black Sabbath	Vol. 4	2.40	2.20	20p	Not Available		
Yes	Close to the Edge	2.60	2.40	20p	2.60	2.40	20p
Slade	Slade Alive	2.50	2.30	20p	2.65	2.45	20p
Lindisfarne	Dingly Dell	2.50	2.30	20p	2.50	2.30	20p
Max Bygraves	Sing Along With Max	2.50	2.30	20p	2.50	2.30	20p
David Cassidy	Cherish	2.50	2.30	20p	2.50	2.30	20p
Neil Diamond	Moods	2.50	2.30	20p	2.65	2.45	20p
David Bowie	Ziggy Stardust	2.59	2.40	19p	2.89	2.65	24p
Various Artists	20 Star Tracks	2.50	2.30	20p	2.50	2.30	20p
Roxy Music	Roxy Music	2.50	2.30	20p	2.50	2.30	20p
Family	Bandstand	2.50	2.30	20p	2.50	2.30	20p
Simon & Garfunkel	Bridge Over Troubled Water	2.49	2.30	19p	2.69	2.50	19p
Emerson, Lake, Palmer	Trilogy	2.50	2.30	20p	2.50	2.30	20p
Alice Cooper	School's Out	2.60	2.40	20p	2.60	2.40	20p
Various Artists	20 Fantastic Hits	2.50	2.30	20p	Not Available		
Johnny Cash	Star Portrait	3.99	3.65	34p	3.99	3.65	34p
Alice Cooper	Killer	2.60	2.40	20p	2.60	2.40	20p
Melanie	Four Sides of ... (Double Play)	4.50	4.05	45p	Not Available		
Donny Osmond	Portrait of Donny	2.50	2.30	20p	Not Available		
Hawkwind	In Search of Space	2.50	2.30	20p	2.50	2.30	20p
New Seekers	Circles	2.50	2.30	20p	Not Available		
Cat Stevens	Teaser & The Firecat	2.50	2.30	20p	2.50	2.30	20p
Pete Townsend	Who Came First	2.50	2.30	20p	Not Available		
Rod Stewart	Every Picture Tells a Story	2.40	2.20	20p	2.65	2.45	20p
Don McLean	American Pie	2.50	2.30	20p	2.50	2.30	20p
Derek & Dominoes	Layla	4.50	4.05	45p	Not Available		
Elvis Presley	At Madison Square Garden	2.59	2.40	19p	2.89	2.65	24p
Chicago	Chicago V	2.79	2.60	19p	2.99	2.75	24p

We supply any other Cassette or Cartridge

State Artist and Title — Cartridge or Cassette

PACKING AND POSTAGE — 10p PER ORDER

SEND CHEQUE OR P.O. FOR CORRECT SUM AND P + P

MUSIC ASSETS
PO BOX 3, BEARSDEN, GLASGOW

ADVERTISE IN NEW MUSICAL EXPRESS

For further details ring
Boneta Springer or Linda Shaw
01-240 2266
or write: **N.M.E. Classified Advertisements, 128 Long Acre, London, W.C.2**

Employment Agency Licences
8p per word

REDCORD LTD. intend to apply to the Westminster City Council for a licence to carry on an employment agency for persons in the entertainment industry at 108 Park Street, W.1. Such agency to be known as Park Street. The directors of the company are John Edward Burgess, Michael John Tobin and Alistair James Rainsford. All objections and the grounds therefor must be submitted in writing to the Town Clerk, Westminster City Hall, Victoria Street, S.W.1, within 14 days from date of publication of this advertisement.

TUITION 8p per word

ACKNOWLEDGED as the best, the Ivor Mairants postal courses for plectrum and finger-style guitar. — Particulars, Ivor Mairants Musicentre, 56 Rathbone Place, London. W1P 1AB.

ALL SINGERS! London School of Modern Singing, West End Studios. Appear in weekly West End cabaret shows. Promotional and recording facilities. Be coached by professionals in microphone technique, breathing, presentation and cabaret acts. — 31/32 Poland Street, Oxford Street, W.1. 01-437 1718.

JAZZ PIANO TUITION by professional. Beginners and advanced. — 01-459 1781.

ORGAN TUITION by professional. Pedals, improvisation. — 01-459 1781.

TOP TRUMPET Tuition from Britain's Number 1 teacher. — Freddy Clayton, 01-868 4051 (Pinner).

RECORDING 5p per word

EDEN STUDIOS. Top quality recordings, fast tape to disc service, sensible rates. — 11 Eden St., Kingston, Surrey. 01-546 5577.

J. J. STUDIO. Multi Tracking Demo tapes, £3.50 per hour. — 01-673 5055.

MUSICAL SERVICES
8p per word

ALL HiFi TAPE-TO-DISC & RECORDING SERVICES. Coastal Music Studios Ltd., 1 Royal Terrace, Lowestoft (SAE).

FOR ALL your cheap sheet musical instrument tutor books send for details to. — Melody Mail, 135, Wheler Street, Higher Openshaw, Manchester 11, Lancashire.

SONGS RECORDED inexpensively, manuscripts prepared. — Henshilwood, 130 Frankby Road, W. Kirby, Cheshire.

INSTRUMENTS WANTED
5p per word

PURCHASED FOR CASH, good Guitars, Amplifiers, Hammond Organs. Top prices. — 01-836 7811.

ARTISTES WANTED
5p per word

£500 GO GO DANCER CONTEST. The Loughborough Hotel, London, S.W.9. — Application forms 01 274 1271.

RECORDS FOR SALE
5p per word

ABOUT OUR INLAND AND OVERSEAS MAIL ORDER DISCOUNT SERVICE. Up to 35p discount on new LPs and Cassettes. Overseas orders supplied tax free plus large discounts. Wholesale enquiries welcomed. — Send for free catalogue listing 800 Top Sellers, or visit Cob Records, N 1300 Portmadoc, Caernarvonshire, U.K. (Tel. 0766 2170).

ABSOLUTELY THE BEST mail order export service for **ALL** readers living in **NORWAY, SWEDEN, FINLAND, DENMARK, GERMANY, HOLLAND, BELGIUM, AUSTRALIA, NEW ZEALAND,** etc. Now you can obtain all your records quickly and tax free from **TANDY'S** famous mail order export service. — Write today for free catalogue plus lists of new releases from **TANDY'S** (N) Warley, Worcestershire.

ABOUT RECORDS and cassettes. Efficient mail order service for overseas customers from **JO JO'S. TAX FREE, POST FREE.** Send for up-to-date list. — **JO JO'S RECORDS,** 9 Silver Birch Rd., Erdington, Birmingham, B24 0AR, England.

ALWAYS AVAILABLE. Over 5,000 quality guaranteed used LPs. — Send for free catalogue or visit Cob Records N1300, Portmadoc, Caernarvonshire.

ALL SOUL Collectors. We have in stock 100's of rare and deleted American imports and British soul singles. Send s.a.e. for list to **GRADUATE RECORDS, THEEDAMS, 53 HIGH STREET, DUDLEY, WORCS.** Callers welcome. Tel. Dudley 59048.

AMERICAN SINGLES. Hundreds of brand new U.S. singles, all types. Soul, R 'n' R. Pop etc., readily available, from 40/80p — Send sae for lists to J. D. S. Moore, 232, Cliftonville Road, Belfast 14, N. Ireland.

BARGAINS GALORE!! Record Mart Magazine is a 'must' for all disc fans. 1000's of rock, pop, soul and golden oldies listed in every issue. — Send 18½p P.O. to 16 London Hill, Rayleigh, Essex.

BEST SELECTION of mail order singles listed Tamlas from 10p. — Send large s.a.e., 4 Cavendish Avenue, St. Leonards-on-Sea, Sussex.

BILL COSBY, Little Ole Man, Reflections, Romeo and Juliet, Impressions, Choice of Colors and others, 70p each. — 2 Welwyn Road, Dewsbury WF12 7HA.

BOP SHOP: Rock and Roll. Discs bought sold and exchanged. — Beau Belles Boutique, Rayners Lane, Pinner.

CASSETTE & RECORD Lending Library (postal). Pop, blues, progressive, etc. Save money. — Send SAE for details to 17(N) Park View Court, Fulham High St., London, S.W.6.

DELETION SPECIALIST. We endeavour to supply any 45s., send your offered price (minimum 50p) with S.A.E. — Memory Lane, 20 Derngate, Northampton.

ELVIS, KINKS, Hollies, Ventures, Tee Set, Move, Cats, Archies, T. Rex and many more import singles for 40p each. — Ask details, large sae, to Peter Lenton, 101 Pytchley Road, Kettering, Northants.

EX JUKE Box records from 17½p. — SAE lists, 47 Chelmsford Street, Weymouth, Dorset.

GOLDEN OLDIES for sale. — S.a.e. for lists: S. Kelly, 22 Ramsey Park, Macosquin, Coleraine, Co. Derry.

GOOD PRICES paid for all unwanted 45s, 78s, LPs from 1950 onwards. — Send records/details to F. L. Moore (Records) Limited, 167a, Dunstable Road, Luton, Beds.

IN STOCK now, these top sounds: Roy Hamilton, Crackin' Up Over You, 85p; Carstairs, He Who Picks A Rose, 85p; Little Richard, A Little Bit Of Something, 85p; Fred Hughes, Baby Boy, 85p; Robert Knight, Love On A Mountain Top, 85p; Triumphs, Comin' To Your Rescue, 85p; P. J. Proby, Nicky Hocky, 75p. Also Just Brothers, Sliced Tomatoes (great instrumental), 85p; Bobby Garrett, Mickey Lee Lane, and many rare and sought-after soul singles in stock. Send s.a.e. for new list to House of Sounds, 55 New St., Burton-on-Trent, Staffs.

OLDIES IMPORTS from 5p each. — Send SAE for lists: 12 Winkley Street, London, E.2.

RECORD BAZAAR, 50,000 from 10p, send 5p for list of 45s and LPs to 1142/6 Argyle Street, Glasgow.

REGGAE PACKS, 7 different singles for 50p, U.K. only. — Cheque or p.o. to R. Ledingham, 91 Portland Road, Kingston, Surrey, KT1 2SW.

SEND £1 for 10 different American soul singles; also large S.A.E. for latest lists, to — Boylans, 30-32 Old Road, Conisborough, Doncaster, Yorks, DN12 3NB.

SOMETHING SPECIAL FOR BOB DYLAN FANS. Unique and very rare LPs. Send SAE Chadwick, 8 Grove Street, Wilmslow, Cheshire.

SOUL COLLECTORS, 100s rare. U.K. deleted Northern Soul Disco. Sounds s.a.e. Soul Time, 203 Clayhall Avenue, Ilford, Essex.

SOUL R & B. 45s IMPORTS, RARE OLDIES, ALL LATEST RELEASES STOCKED. — SEND SAE LISTS OR CALL RECORD CORNER, 27, BEFORD HILL, BALHAM, S.W.12. TEL. 673 6130.

SOUL R & B rarities. — S.a.e. Tredy, 65 Victoria Avenue, Worcester.

SOUL SALE. Set price list. — Send sae Steve Glover, 2, Aragon Drive, off Tudor Hill, Sutton Coldfield, Warks.

STEREO TAPES! Cartridges and cassettes, 4,000 available, all artists and labels. — Swapatape Club. S.a.e. to Tapecentre, 19/21 Highcross, St. Austell, Cornwall. Tel. 2960.

THOUSANDS RECORDS in stock, rare deleted, send sae for list. — Lewis-McCarthy, Station House, Long Sutton, Lincs.

RECORDS WANTED
5p per word

AS MUCH AS £1.40 allowed for your unwanted LPs in part exchange for any new LPs or top cash prices paid. Send for details or phone Cob Records (N), Portmadoc, Caerns. (Tel. 0766 2170).

GOOD PRICES paid for your unwanted 45s, good condition only. — Send details, 47 Chelmsford Street, Weymouth, Dorset.

FOR SALE 5p per word

DAVE CASSIDY and **MARK BOLAN** posters, large size, full colour, only 65p plus 5p postage, two or more post **FREE,** send to: 37 Highfields, Towcester, Northants.

FULLY ILLUSTRATED catalogue containing all the best posters available, with new pull-out supplement and list of our beautiful embroidered sew-on patches for ONLY 10p (PO/stamps) to — Art Tempo Posters (Dept. NME), 42 Greenways, Beckenham, Kent.

POSTERS. FOR the largest selection of posters available in the U.K. send just 12p (stamps) for our illustrated catalogues, listing **HUNDREDS** of posters we have available (many illustrated in full colour). — **CAULDRON PROMOTIONS,** 98, Mill Lane, London. NW6 1PA.

POSTERS GALORE! New, bigger, fully illustrated catalogue. — Send 12½p stamps/PO to Poster Express Dept., NME 277 Gray's Inn Road, London, WC1X 8QF.

RECORD CENTRES, 62p per gross including postage and packing, sold only in units of 5 gross. Please send remittance with order, regret, no C.O.D. — P.R.W. Sales Ltd., Phonographic House, The Vale, London, N.W.11.

SEW-ON PATCHES. Send 7½p (stamps) for our **FULL COLOUR** catalogue illustrating 68 different patches that we have available. **CAULDRON PROMOTIONS,** 98, Mill Lane, London, NW6 1PA.

DISCOTHEQUES
5p per word

A1 SOUNDSINCREDIBLE SHOW UP THE REST! — 01-994 1569.

A BACCHANTIC hi-fidelity stereo hearing aid with explosive electronic bifocals. Superlative value from **RAM** Discotheque. — 01-992 9895, 01-539 5258.

A BETTER Discotheque, unbeatable prices. — 01-965 2826/2991.

ASTERISK DISCOTHEQUES — 01-346 2767.

CARRINGTON-SHARP Associates Ltd., Mobile Discotheques for all occasions. Tel. 01-437 0959.

DISCOTHEQUE 50 watt stereo Leak amp, 3 x 15 in. speakers, 2 Garrard decks, strobe, ultra violet synchronised lights, records, £95 o.n.o. — 01-639 7940.

DISCOTHEQUES FROM £8. — 01-735 3031.

D.J. for every occasion. — 01-639 6447.

FAIRLANE EXPRESS Mobile Discotheque. Sounds, lights, D.J.s for every occasion. — Martin, 01-958 4808.

MUMBLES DISCO for great sounds and projected lighting; S.E. area. — Derek, 01-397 1155.

NIMBUS ROADSHOW Discotheque. — 01-950 5310 (day), Watford 21874 (evenings).

ORANGE OBLIVION Discotheque. — Burley (Hants) 2451 or 2295.

PARTY MUSIC from £10. — 01-262 6465.

SOUND PROSPECT Mobile Disco and Light Show. Reasonable rates. — John, 01-857 3412.

S.Q.S. Mobile Discos. Music for all occasions. Experienced D.J. — Call 01-373 1739 or 01-639 0913.

VERSATILE D.J.'s for every occasion. — 01-693 9252.

PERSONAL 13p per word

ANNA MARIE introductions opposite sex, all ages/areas welcome. — Free brochure: 56M Queens Road, Buckhurst Hill, Essex.

ALISON GREY. Introductions arranged opposite sex; all ages/areas. — Free details (Suite 4P), 95/99 Barking Road, London, E.16.

DATES ARRANGED by post. Age 16 upwards, everywhere. For free brochure write stating age. — Mayfair Introductions (Dept. 60), 291, Finchley Road, London, NW3 6ND.

INSTANT ROMANCE or friendship without embarrassment. Our efficient, inexpensive service is guaranteed for everyone. — Write (SAE) to Gateway Bureau, 5 Gibbs Close, Coventry.

JANE SCOTT for genuine friends. Introductions opposite sex with sincerity and thoughtfulness. Details free. — Stamp to Jane Scott, 50/NM Maddox St., London W1R 0LY.

MAKE NEW FRIENDS of the opposite sex, in the most reliable, inexpensive way available. — Free details from S.I.M. (NM/X), Braemar House, Queens Road, Reading.

PENFRIENDS AT Home and abroad. All ages. — SAE for free details, European Friendship Society, Burnley.

PHOTODATES. YOU choose from hundreds. Details free. — Send now **CEI(ME).** 24 Cranbourn Street, London, W.C.2.

POEMS NEEDED URGENTLY for new books, exciting prizes. Send poems for free editorial opinion. — Regency Press (A3). 43 New Oxford St., London. W.C.1.

ROMANCE OR PENFRIENDS. England/abroad, thousands of members. — Details: SAE, World Friendship Enterprises, EX74 Amhurst Park, N.16.

POSTAL FRIENDSHIP CLUB. Confidential Discreet, Individual and Personal attention is given each of our clients. Private introductions arranged by post for all ages. — Stamp to Miss Chidgey, 124/A35 Keys Avenue, Bristol BS7 0HL.

SUE MURRAY Friendship Bureau for genuine introductions to sincere people for genuine reasons; 3p stamp for details, 14 (E) Acre Ave., Bradford. Yorks BD2 2LN.

UNDER 21? Penpals anywhere, SAE for free details. — Teenage Club, Falcon House, Burnley.

UNUSUAL PENFRIENDS. EXCITINGLY DIFFERENT. Stamped envelope for reply. — Dept. ME2, Bureau des Ames, P.O. Box 54, Rugby, Warwickshire.

WORLDWIDE INTRODUCTIONS to witches, masters, occult temples, circles, etc. — S.a.e. **BARAKA,** The Golden Wheel, Liverpool L15 3HT.

FAN CLUBS 7p per word

ENGELBERT FANS (stamped addressed envelope please) to Janet Wynn, Engelbert Humperdinck Fan Club, 49 Ashford Road, Ashford Common, Ashford, Middx.

GOON SHOW Preservation Society. — Details s.a.e. to 7 Frances Gardens, Ramsgate.

JOIN THE Johnny Nash Fan Club. For full details send sae. — Rondor Music, 147, Oxford Street, London, W.1.

KENNY BALL Appreciation Society — SAE to Miss Joyce Harp, 18 Carlisle St., London. W.1.

LIBERACE CLUB of Great Britain. President Kay Durant, Address: 17, Morshead Mansions, Morshead Road, London, W.9. The club welcomes new members, both sexes and all ages. Annual subscription 75p, January to December. Join now and pay 30p until end of year. Three get-togethers a year. When Lee is here and if time permits he comes to our Tea-Party when every member meets him personally. Congratulations Lee for your third Royal Command Performance. You are still the greatest showman and entertainer of this century with many more years ahead of you.

OFFICIAL FANNY Fan Club, 2, Haslemere Road, Winchmore Hill, London N21 3AA, SAE please.

TOM JONES official fan club — Send a stamped addressed envelope to P.O. Box 3, Shepperton, Middlesex.

WISHBONE ASH. S.A.E. please. — 134 Uxbridge Road, Hatch End, Pinner, Middlesex.

SPECIAL NOTICES
8p per word

FOR F.R.A. Associate Membership — send SAE to Free Radio Association, 339, Eastwood Road, Rayleigh, Essex.

WANTED
5p per word

ALICE COOPER ticket for Scotland gig wanted, name your price. — 0332 42915, after 11 p.m.

DESPERATELY, ALICE Cooper concert ticket, your price. — Dougal, 56, Wollaton Vale, Nottingham.

SITUATIONS VACANT
5p per word

GUYS AND Chicks needed in all schools, Colleges and Universities in U.K. to run part-time agency for rag trade company. Good returns for intelligent work. — Box No. 2885.

RECEPTIONIST/TELEPHONIST wanted for leading rock group agency, £16. — Tel. 437 3448.

YOUNG BOOK-KEEPER/ACCOUNTANT wanted for leading rock group agency. — Tel. 437 3448.

MUSICIANS WANTED
5p per word

CRAG NEED an enthusiastic, capable bass, East London and Romford area, vocals and transport preferable. — 01-552 4538 (or 01-595 5361) evenings or weekends.

ENGAGEMENTS WANTED
4p per word

A.1 ACCORDIONIST. — 876 4542.
A.1 PIANIST. — 876 4542.

INSTRUMENTS FOR SALE
5p per word

AARVAK ELECTRONICS. Soundlight convertors. 3 channel 1200 watt £17. 3000 watt £25. Strobes 1 Joule £16. 4 Joule £23. 10 Joule £56. Mail or call 74 Bedford Avenue, Barnet, Herts. 01-449 1268.

FLUTE, SILVER Lafleur, excellent condition. — Tel. Mr. Taylor, 741 1133, mornings.

songwriters

who want to make money, read **The Songwriter,** published by the International Songwriters' Association. The ISA offers free advice on copyright, legal problems, publishing, etc., plus songwriting services along with six issues of the fact-packed magazine **The Songwriter** (normally £1.20) for just £1 per year. Post £1 today (money back if not delighted) or send SAE for free details to:

ISA LIMITED (NME)
New Street, Limerick, Ireland

COMPUTER DATING

Meet friends with the right vibrations through Dateline, Britain's most sophisticated and successful computer dating service.

Telephone 01-937 0102 for details and free questionnaire or write to: Dateline (NM), 23 Abingdon Road, London, W.8.

Dateline

FIND YOUR PERFECT PARTNER THROUGH
ASTROLOGY
Send S.A.E. for details
to Susi at Astradate
The Croft, Love Lane, Iver, Bucks.

SERVICE TO ALL DISC JOCKEYS

All types of sound effects to fill the gaps.
Write Box B150, N.M.E.
128 Long Acre, London, W.C.2

BANDS 5p per word

A.1. BANDS. — 876 4542.

ABLE GROUPS, Discotheques; reasonable prices. — 01-965 2826/2991.

DISCOTHEQUE BANDS, groups. — 01-361 9385.

HOWARD BAKER and **LOU PREAGER'S PRESENTATIONS.** Bands, groups, cabaret. — 69 Glenwood Gardens, Ilford. 01-550 4043.

INSTRUMENT REPAIRS
5p per word

EXPERT HOHNER Chromatic Harmonica repair service. — Hohner (NME) 39/45 Coldharbour Lane, London, S.E.5. 01-733 4411/4.

SPEAKER REPAIRS. — Ring 01-254 0517 London.

SITUATIONS WANTED
5p per word

PROFESSIONAL D.J. seeks position Southport / Liverpool /Blackpool area, own records, no equipment, commence approx. mid-November. — Box No. 2889.

ORANGE RANGE
ORANGE AMPLIFICATION LONDON
3-4 NEW COMPTON ST. WC2
01-836 7811/3
01-240 3159
AMPEG MAIN AGENTS

GUITARS ALL GENUINELY NEW AND GUARANTEED

FENDERS NEW		**GIBSON NEW**	
STRATOCASTER	£210	GIBSON Les Paul Custom	£298
JAZZ Bass	£190	GIBSON Les Paul de luxe	£218
PRECISION Bass	£170	GIBSON Les Paul Professional	£250
MUSTANG Bass	£140	GIBSON SG de luxe	£185
MUSICMASTER	£77	GIBSON SG Professional	£168
YAMAHA		GIBSON SG 200	£140
FG180	£40	GIBSON ES 320	£175
FG140	£36	GIBSON EBO	£150
AMPLIFIERS NEW ACOUSTIC		GIBSON EB3	£190
271 Guitar	£560	WEM ER100	£65
371 Bass	£510	WEM 2x15	£65
SOUND CITY		CARLSBRO 100	£65
120 Top	£70	CARLSBRO 50	£48
4x12	£70	CARLSBRO 4x12	£65
120 PA Top	£75	CARLSBRO 2x15	£60
IMPACT		HI-WATT 100	£50
120 Top	£65	HI-WATT 4x12	£50
BINSON Echo Latest	£210	HI-WATT 4x12 Columns	£50
AMPLIFIERS S/H		H/H Electronics IC 100	£70
SUNN 100 Top	£70	H/H Combination	£70
CARLSBRO 100PA	£65	MARSHALL 100	£70
ORANGE S/H 4x12 Columns	£100	MARSHALL 4x12	£60
ORANGE 1x15 Reflex	£65	MARSHALL 50	£55
KELLY 100	£65	MARSHALL 8x10	£60
SOLA 4x12	£60	MARSHALL 200	£80
IMPACT 120 Stack	£200	VOX 4x12 Columns, pair	£80
EKO 100 Stack	£120	VOX Super Foundation	£140
BINSON Major	£150	VOX 1x18 Super	£60
		SOUND CITY 120	£65
		SOUND CITY 50	£45
		SOUND CITY 4x12	£65
		SELMER Zodiac 50 Reverb Comb.	£65
		SELMER PA100	£60

ORANGE MUSIC (NME), 3/4 NEW COMPTON ST., LONDON W.C.2
Telephone 01-836 7811 or 01-836 7812
When replying to this advertisement please mention the New Musical Express

BLUES

Big Mama, the Hound Dog howler who inspired Janis

IN THE DEEPEST depths of Transatlantic's Marylebone High Street (London) headquarters there's a wire cage which looks like Death Row in your favourite neighbourhood prison.

The bars and wire are there for good reason however. Behind them is stored the company's vast stock of black wax goodies, ranging from cake-walks recorded in 1900 to seventies-style heavy-rock.

The solid base of Transatlantic's catalogue is made up of material of a specialist nature: the aforesaid cake-walks, obscure classical pieces, folk music from around the globe, early jazz, and, of course, the blues.

The company's press officer, Steve Mann, took on the role of warder and the hefty padlocks, burglar-proof doors and warning systems were swept aside for him to gather me up a sampling of the company's product.

One album I'd been after was "Big Mama Thornton" (Arhoolie F 1028), and since Transatlantic now handle distribution of imported records from the Berkeley, California, based label, I got a copy.

Big Mama Willie Mae Thornton's greatest claim to fame is that she recorded the original of "Hound Dog" in 1952, though it wasn't released until a year later.

Legend has it that the Leiber/Stoller songwriting team — later to win renown with the Coasters and other acts — handed her the song scribbled on a brown paper bag.

Big Mama doctored the words a little, added a lot of hollering and screaming and came up with her biggest hit to date: "That song must have sold two million copies — and I was paid one cheque for 500 dollars, and never another cent," she claims.

The daughter of a minister, Big Mama was just 14 when her mother died and she had to start fending for herself. So she upped and left Montgomery, Alabama, to join Sammy Green's "Hot Harlem Review".

"I learned to sing, blow harmonica, even play the drums, just by watching other people. I don't read music but I know where I'm singing," she says. "If I hear a blues I like then I try to sing it my own way. It's always best to have something of your own — I don't sing like nobody but myself."

Settling in Houston, Texas, she eventually played opposite Johnny Otis's Revue: "He had Little Ester with him. I sang the Dominos' song 'Have Mercy Baby' and stole the show so Johnny took me to New York.

"We played the Apollo and that's where they made their mistake. They put me on first. I was out there to make my name and I did — I stopped the show and Little Ester didn't even get to appear. The manager told Johnny he was putting me to the top of the bill."

So Big Mama travelled round with Johnny Otis and eventually went on her own, recording "Hound Dog" then forgetting all about it as the company had shelved their original release plans.

"One day I turned on the radio and heard the record. I just had to rush out to the store and buy it. Then I had to buy a record player 'cause I didn't own one and sit in my dressing room, playing the record and learning the song all over again so I could include it in my show."

After "Hound Dog", Big Mama's career settled down to the gruelling round of small-town one-nighters and sleazy club gigs which is the black blues singer's usual lot.

Then in 1964 she tore the Monterey Jazz Festival apart, which led to a trip to Europe with the Folk Blues Festival and the "In London" album. On returning home she cut a sensational album (Arhoolie F 1032) backed by Muddy Waters — thinly disguised under the pseudonym of "Clear Creak" — his half-brother Otis Spann on piano, James Cotton on harmonica and Francis Clay on drums. It's called "Big Mama The Queen Of Monterey" and on it you'll hear Muddy Waters play the most spine-chilling guitar break ever recorded. That's on "Everything Gonna Be Alright".

Later on she recorded two albums for Mercury which feature a more modern though still 100-per-cent blues sound.

Of these, "Stronger Than Dirt" (Mercury SMCL 20176) was released here and is worth looking for, featuring a fine version of Albert King's "Born Under A Bad Sign" and a sensational reading of the soul standard "Funky Broadway".

Remember "Ball And Chain," which Janis Joplin recorded? Well, Big Mama wrote that for her in 1961 and it too is on this superb album.

FOR A fresh taster of Albert King's own work, Stax will soon be releasing a brand new album called "I'll Play The Blues For You", already available in the States on Stax STS 3000.

Like his namesakes Freddie and B.B., Albert King has sometimes been accused of selling-out in order to reach rock audiences.

Being signed to Stax and recording with the Bar-Kays and Isaac Hayes' Movement as his rhythm section, plus the Memphis Horns' brass, would seem to add force to this argument — but only if you accept the to me stupid premise that the blues should be a self-contained and insular music form.

For my money King can keep on rockin' and boppin' as long as he likes. After all, while his sidemen may be soul orientated it's obvious that they love the blues as any native of Memphis should.

PETER KENT

Gasbag

STAY WITH IT, AIR

BEWILDERMENT AND SHOCK are the only words capable of describing my present feelings. Curved Air have split down the middle. Why, at almost the peak of their musical climax, should this band, paralleled only by ELP in ability, do such a thing?

Without Way and Monkman, Curved Air just won't be. They formed the core of the group and it was their influences that predominated in the group's unique originality.

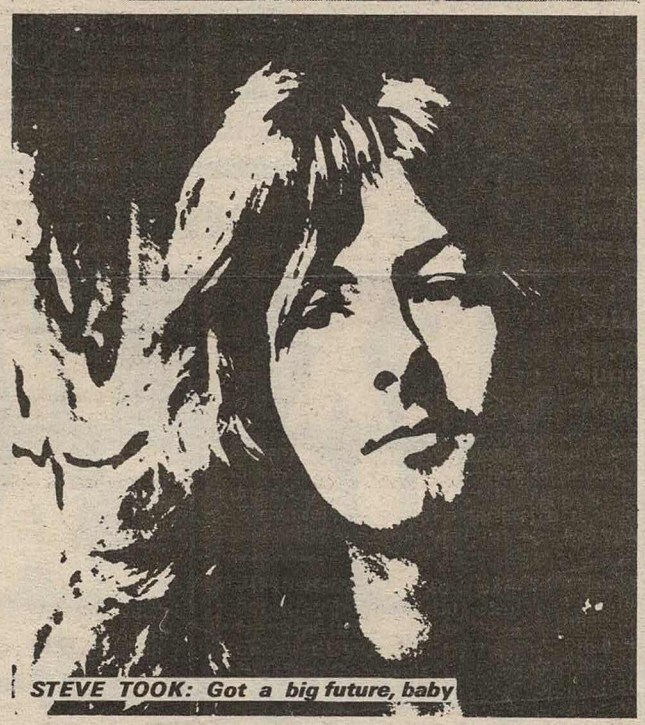
The vivacious "Vivaldi", the ecstatic "Everdance" and the hauntingly melodic "Marie Antoinette". All of this is to be crushed out and buried. What a crime.

Air are a beautiful group, made up of beautiful people playing beautiful music.

— SINCLAIR LOUGH, President, Curved Air Musical Appreciation Society, Fife, Scotland.

WRITE TO GASBAG, NEW MUSICAL EXPRESS, 128, LONG ACRE, LONDON WC2E 9QH

SONJA KRISTINA: Stay together



STEVE TOOK: Got a big future, baby

PETER GREEN: Brilliant

TOOK TAKES OFF

I THOUGHT I'd write and thank you for the Steve Took article. It seems that you're the only music paper to take an interest in his talent. I sincerely hope that he starts bringing out his own records instead of being "Bolan's man" — and gets the recognition he rightly deserves.

So all you Bolan and Cassidy boppers, take a good look and listen to this guy. He's worth it and one day he's gonna be big. Very big. — BELINDA, Horsham, Sussex.

JAZZ

GOOD TO see the inclusion of a few jazz reviews in this week's NME (October 14).

But looka here, is this all the space a major music paper can give to jazz? How about a page or two a week? You could make it good. — C. le VAY, London, S.W.8.

UNBELIEVABLE. Peter Green actually got one point in your guitarists' poll. I just can't believe it. Somebody else remembers that brilliant man.

That fella in Budgie's got real taste. Many thanks. Everyone else seems to have forgotten him. — J. NEWLARD, Tadworth, Surrey.

JIMI HENDRIX the person may be dead, but Jimi Hendrix the musician lives on. — EDWARD CURTIS, Helston, Cornwall.

RE: YOUR "Under The Influence" column (NME, October 14) where Graeme Edge states that a group called the Flee-Rekkers did not make a record.

Well, I have three singles recorded by them between 1960/62. The first was "Green Jeans"/"You Are My Sunshine", which was produced by Joe Meek; the second was "Blue Tango"/"Bitter Rice" and the third "Sunburst"/"Black Buffalo". I also have an EP of theirs with "Brer Robert"/"Capri"/"Hangover"/"Phil The Flutes Ball", and a tape with "Lone Rider" and "Kon Tiki" on it. — ALASDAIR SMITH, Hawick, Roxburgh.

THIS LETTER concerns our liberty as people to choose what sort of entertainment we wish to have. Until today I was under the impression that Hawkwind were going to play at Preston.

I have just discovered that the local council have banned them from playing in Preston. Why? It's not because they wouldn't play, not because they have long hair, not because they fear riots. It's because Stacia flashes her boobs. It's enough to turn anyone to violence. — P. GARDNER & N. HUNTER, Preston, Lancs.

I WAS completely resigned to the fact that Gary Glitter was a secondhand imitation but I was very surprised to find that his advertising agency have also shown a lack of originality by stealing Roxy Music's ideas.

I refer to the double star with his head in it. Now look at Roxy's album adverts. — J. JOHNSON (name and address supplied).

UPON READING your issue dated October 21, I came across a rather sarcastic remark referring to my department written by "A Dealer" under the heading of "Shop".

I would appreciate it if you could explain to the gentleman that it is certainly not EMI Imports that puts the little stickers on the nickers, but WEA in the USA. However, the whole point of it is, the sticker is there to take the mickey. People desperately try to get them off and there is nothing obscene underneath. Just a little joke to get people smiling.

Trusting that this will get a "smile" from our "Dealer". — J. R. van HENGEL, Manager — Import Sales, International Sales Division, EMI Records, Hayes, Middlesex.

I'M SURE it's very nice of Rockin' Henry to remind us of the passing of Gene Vincent, but this information could have been directed to a higher source. Namely Capitol Records, who, a year after Vincent's death, have yet to release a memorial album in this country. — J. BARLOW, Sheffield.

RIGHT-LETTER-TO-WRONG-MAGAZINE-DEPT.

I EXPECT other knitters have the same difficulty when picking up stitches round the neck of a jumper. I can never seem to get my head through now before I sew up anything. I pick up stitches from the back and front separately and then join both the shoulder seams and neck up altogether. — Mrs. C. J. BISHOP, Kidlington, Oxford. ***Album Winner***

NEW MUSICAL EXPRESS

128 LONG ACRE
LONDON, WC2E
9QH
01-240 2266 (10 lines)
Cables: Newmusex London

EDITOR:
ALAN SMITH

ASSISTANT EDITOR:
NICK LOGAN

NEWS EDITOR:
DEREK JOHNSON

PRODUCTION EDITOR:
JACK SCOTT

NATIONWIDE GIG GUIDE: TONY TYLER

FEATURES:
ROY CARR
JAMES JOHNSON
TONY STEWART
JULIE WEBB
PAMELA HOLMAN
IAN MacDONALD
DANNY HOLLOWAY
CHARLES SHAAR MURRAY
KEITH ALTHAM
TONY NORMAN
ROGER ST. PIERRE
NICK KENT

FOLK: ERIC WINTER

FILMS: JOHN PIDGEON

PHOTOGRAPHY:
ROBERT ELLIS

RESEARCH:
FIONA FOULGER,

Publisher: Colin Shepherd. Executive Director: Maurice Kinn. Managing Editor, Andy Gray. Advertisement Director: Percy Dickins.

IPC Magazines Ltd. Reproduction of any material without pemission is strictly forbidden.

TEASERS

A WEEKLY COMPILATION

CARL PALMER seen jamming at "The Jolly Cockney", a South London jazz pub . . . And now on to a not-so-good vibe, with the story of **Brewer's Droop** and their adventures at the Speakeasy.

Following a reception the band made its way to the Speak for a previously-booked gig, only to be faced with the usual jaded, disdainful audience.

Vocalist **Ron Watts** reacted strongly: "We don't like the Speakeasy", said he. "It's a bunch of — —, and I'd rather be in bed with my wife than be playing to you — — prats". A re-booking is understood to be somewhat unlikely.

Elton John back in Britain this Sunday, 6.15 a.m. — hisRoyal Command rehearsal at 3 p.m ... Wait for it; **Osmonds** at London Airport Sunday, 10.30 a.m., Terminal 2, Flight TWA 760 . . .After name dispute with Led Zeppelin, new monicker for **John Paul Joans** is **John Davidge.**

Double chin worries behind **Tom Jones** face-lift surgery in London clinic? . . . **Louis Benjamin** sold Pye Records' chain of thirteen Soho Records shop to Harlequin . . .

Superb: upcoming **Colin Blunstone** album . . . Bouncing tot, **Jonathan Mark,** for **Barry** and **Gillian Dickins** . . . Did NME feature go to his head? **Steve Took** moved to Mayfair . . .

Al Stewart's European manager **Karl Fisher** shouldn't have any trouble sorting out infamous European promoters; for two years he was Danish heavyweight boxing champion . . . Which American lady superstar so damaged her nasal membranes, she now rubs the stuff into her gums? . . .

In new **Stanley Baker** movie "Innocent Bystanders" he shoots about seven people and beats up some twelve more; if that wuz how he ran his festivals . . . Think **Keith Emerson, Rick Wakeman** and **Jon Lord** are good? Then check out the guy who plays between movies at the Odeon Leicester Square. Now that's a heavy organist . . . You missed it, you fools! Radio 3 series "The Impact Of Broadcasting" looked at popular music last week, and right up there with **Marshall McKuhan, Sir Arthur Bliss** and **Professor Asa Briggs,** NME's own adorable **Charles Shaar Murray** . . .

Steeleye Span and **Procol Harum** touring the States, November . . .

Democracy in action: **Ray Davies** no longer pours beer over fellow-Kinks and close friends, but over entire audiences. . . . **Lemmy** and **Stacia** from **Hawkwind** at Rainbow for **Kings** . . . **Arthur Brown's Kingdom Come** excellent these days . . .

Number of American recording companies, most suitably **Stax,** holding sessions in Jamaica with eye to a U.S. reggae explosion . . . **Arthur Alexander's** (remember him) original verion of "Burning Love" far superior to **Presley** . . . Check out **Bill Withers** tremendous "Still Bill" album and notice similarity in phrasing to **Paul Rodgers.** . . .

Is the sun setting on the Sundown? Only a handful of people at Brixton, Saturday, to see **Drifters . . . Gary Glitter** avid Gasbag reader . . . **Mick Jagger** and **Andrew Oldham** once recorded as **Bo and the Peeps;** the song "Young Love" . . .

When will WEA release "Cabbage Alley" album by the **Meters . . .** Still no news of **Phil Spector** re-releasing his Philles cashe of **Crystals, Ronettes,** etc., tapes . . . Daily Express described **Faces** as "five home-loving young men" . . .

For the first time in eight years, **Elvis Presley, Chuck Berry** and **Rick Nelson** all in the American top ten . . . On the same plane from L.A. at Heathrow Airport: **Marc Bolan** and **Michael Holloway,** brother of **Danny Holloway . . .**

NME Musicians Polls quite a triumph for **John McLaughlin's Mahavishnu Orchestra: McLaughlin** was 3rd in the guitar section, **Jan Hammer** (7th) and **Billy Cobham** (4th) were well placed in keyboards and drums . . .

Will **Peter Green** Ever Find True Happiness, continued: the former **Fleetwood Mac** guitarist now in Israeli kibbutz . . . Very hot nine-piece group travelling around under the name the **Barbados Troubadours . . .** A new **Elvis: Tom Hoy** of the Natural Acoustic Band . . .

THOUGHT FOR THE WEEK: Somewhere, someone round about now is sitting down at a highly-polished piano, writing what will become this year's Christmas hit. Would Christmas be the same without an "Ernie" or a "Two Little Boys"?

CLIMBING FAST
WHY CAN'T WE BE LOVERS?
by HOLLAND-DOZIER on Invictus INV 525
TOGETHER ALONE
by MELANIE on Neighbourhood NBH1
KPM Group, 21 Denmark St., WC2 01-836 3856

"I tell you Lenny, my boy's got a great gimmick. He wants to record . . . wait for it . . . a 'mono' album"

Stand by for action

NEXT WEEK IN NEW MUSICAL EXPRESS

Beginning a 20-year exclusive history of the NME singles and album charts compiled by Derek Johnson

CHART OF THE CHARTS

NEXT WEEK'S music-packed NME is a must for any fan or follower of pop and rock — complete listings of the big and biggest singles hits of the past 20 years, and the artists and groups who made them. NME started the first British chart in 1952; others followed. All the facts — and some fascinating answers — are provided in the lists compiled after months of research by writer Derek Johnson. The week after, we publish the full run-down of album hits and artists. Both are in a free kingsize wallchart supplement provided with the paper. A once-only and authoritative slice of rock history — next week with NME.

Only with NME next week plus exclusive interviews

DAVID CASSIDY, ALICE, BYRDS, SLADE, FREE, MOODIES and more, plus ROY CARR'S Do-It-Yourself Superstar Kit.

TO MY NEWSAGENT:

OVERWHELMING DEMAND for the new NEW MUSICAL EXPRESS may make it difficult for me to be sure of a copy every week. Please reserve/deliver me NME every week until further notice.

NAME .....
ADDRESS .....

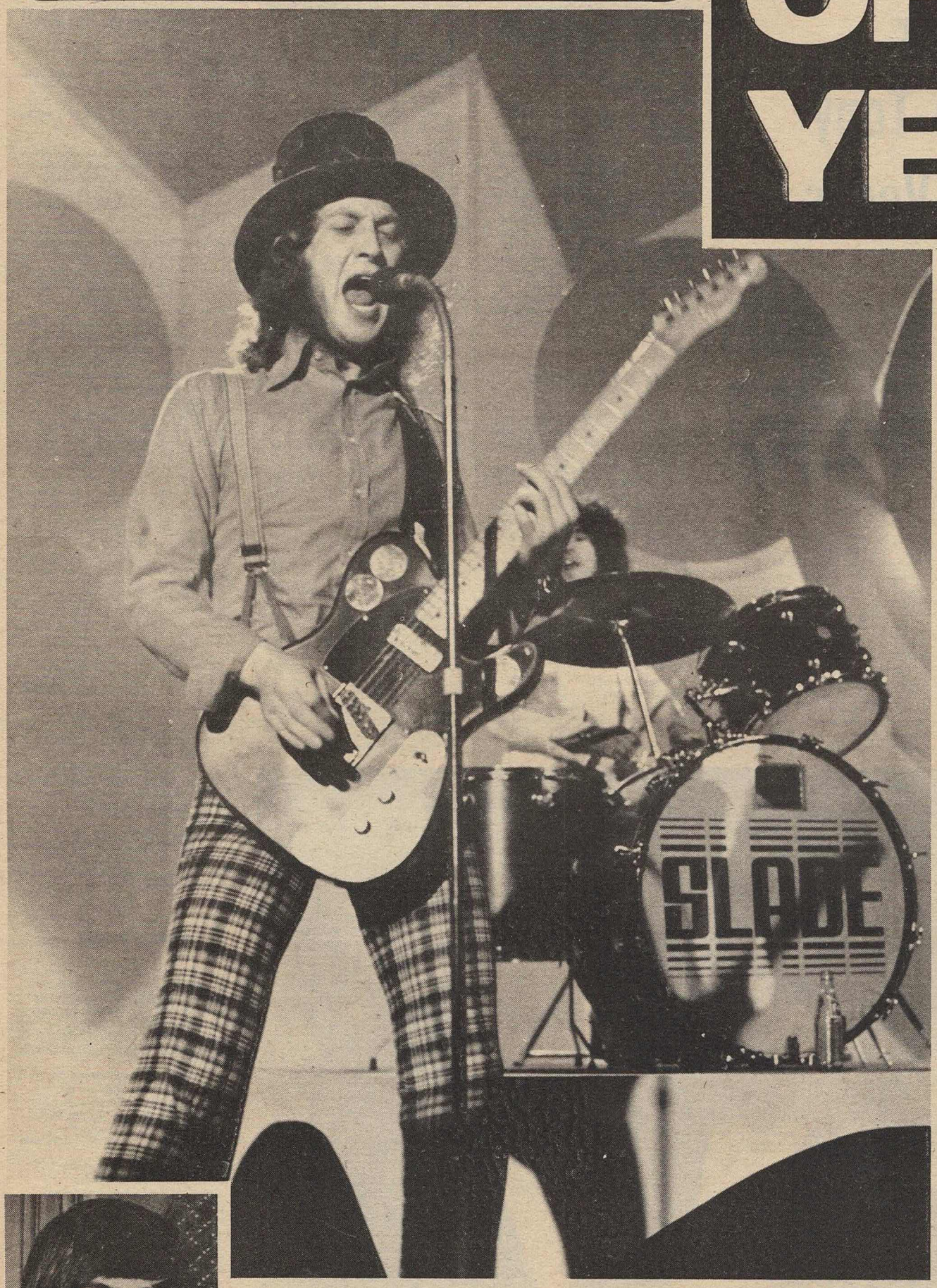
(signed).

A New Musical Express/Radio Luxembourg promotion special

208 TIMES

OCT/NOV 1972 Vol. 3 No. 5

SLADE VOTED GROUP OF THE YEAR



U.K. SCOOPS LUXEMBOURG GRAND PRIX

SLADE took the top honours of the year, as Britain's Act Of The Year in the eyes of the djs at Radio Luxembourg. Their reward was a special trophy which was presented to them on the stage of the Norveau Theatre in Luxembourg City during the Grand Prix last Thursday night.

After the presentation they gave a celebration show, going mad and delighting the elegantly clad audience.

But even more startling was the fact that in the Grand Prix competition itself, designed to find the best produced records of 1972, that Britain's three finalist entries — picked from 57 records by a panel of judges in London in September — won first, second AND third places, scooping the pool from entries from Germany, France, Belgium, Holland and Luxembourg.

□□

First place went to veteran producers Ken Howard and Alan Blaikley for "Manana", performed by the Bay City Rollers on Bell. Second prize was taken by Miki Dallon, energetic head of Young Blood Records, with his production of Steve 'n' Bonnie's "Eyes Of Tomorrow", and third place was taken by Ellis Elias and Roberto Danova, of the Red Bus company, for the production of Yellowstone and Voice's "Days To Remember".

full story inside

BURNETT TALKS TO DAVID CASSIDY

page 7

PRINCE MEETS THE KING

Give me the venue- and I'll give you Elvis

Col. Parker talking to Tony Prince in Vegas

IT'S NEVER been done before, neither in Britain or Europe, most people in radio and TV had even stopped dreaming about it. An interview with Elvis Presley — huh? Land on the sun baby!

Well I never gave up and my dear sweet Lord after five years of correspondence, waiting by the telephone, reserving air tickets, hope, depression and despair I finally made it.

It's a feat and something which has fulfilled my ego for a lifetime so forgive me if I'm patting myself on the back and whilst hoping I don't sound conceited let me say, "I worked real hard for that pat."

I've been rocking at Elvis Conventions for five years, I'm a fan and have enjoyed each one as much as if not more than all the other fans who pay their annual homage to the King.

As a result I became a good friend to Todd Slaughter a guy who works as hard for Elvis as Colonel Parker.

Nine months ago Todd phoned me at home and said he was trying to organise a two-week trip to the States for the fan club and would I be interested in coming along as a guest? (Enter my answer in the Guinness Book of Records for speed).

Big laugh

One or two people laughed. "What are you taking a tape recorder with you for?" In truth I didn't think for one minute I'd get within speaking distance of Colonel Parker let alone Elvis but let's face it, if those Americans hadn't took sample bags with them to the moon the whole expedition would have been a waste of time.

4 a.m. Monday, August 28 and if you'd been at Gatwick airport you'd have heard this announcement over the public address system: This is yer royal ruler. Would all Elvis fans booked on World Airways flight JS 50054 now proceed to your Boeing 707 at gate number 9. This is your first step on the holiday of a lifetime!"

Two hundred Elvis fans cheered, it was to be the first of many cheers.

Nashville: We were interviewed for local TV and radio and later in the evening watched ourselves on TV in the comfort of our air-conditioned Motel rooms. Some folk went round to RCA where Elvis records, some swam in the swimming pool whilst some caught up on sleep lost crossing the Atlantic.

I was busy phoning Las Vegas, "Hello, Colonel Parkers office? This is Tony Prince, my correspondence with Colonel Parker's Assistant Tom Diskin informs me you are expecting the British party, can you confirm this?"

"Yes, you're expected Mr. Prince please make contact with us when you arrive in Las Vegas."

I placed the phone in the cradle and cupped my chin in my hands. The tape recorder laughed at me from the corner of the room.

On Tuesday we travelled by chartered coach to Memphis to the beautiful Sheraton — Peabody Hotel. Route 40 had been a drag until we arrived in Memphis where we cringed at the ghettos and smiled at the fantastic structure named the Baptist Hospital where El's daughter was born.

The hotel was beautiful, even had some crazy black ducks swimming around a fountain in the ultra grand lobby. Had it not been charter it was quite obvious that this accommodation was well out of reach of most pockets.

No messin' in Memphis, more radio and TV interviews for Todd and I and then the next day up and about with two hundred Elvis fans on public transport down Elvis Presley Boulavard to the magnificent home of the King, "Gracelands."

Elvis' Uncle Vestor was in charge at the gate and kindly opened up for us.

"No goin' round back you hear?" he yelled after us, "and no goin' by the pool now."

The house stands in what we would term a green park. You walk a couple of hundred yards up a gravel drive through trees offering shade from the hot Memphis sunshine.

For an hour we posed for pics on the veranda sitting in one of the four large chairs which Elvis had sat in many times. After a half hour one of the arms of the chair collapsed — one nut and bolt missing — I looked up at the chimney and wondered how long that would stand?

Uncle Vestor was well trained and answered like a computer, "I don't know any more than what you read in the papers." I left him in peace, there was no doubt that although he wouldn't give any direct answers he was basking in the fame his blood had brought to him.

When I left him he was receiving a kiss on either cheek from two of the Brum girls who'd come along, must be nice to be famous.

Wednesday and things began to warm up to boiling point. We piled into our three coaches specially chartered to take us the sixty miles south down Highway 78 to Tupelo, Elvis's birth place.

We were expecting the local TV cameras to welcome us, but we were not expecting the cavalcade of police cars and bikes at the City limit. A right royal welcome which humbled each of us and made us happy we had erected our Union Jack atop the first coach.

We stopped at last outside what can only be described as a shack. This shack had been the first earthly property to vibrate to the sound of Elvis Presley, the son of a poor sharecropper.

Elvis was a twin, his twin brother died at birth. Without wishing to be cruel or sadistic I must tell you my first thoughts as I walked through Elvis's former home, "Where would a second child have fitted in?"

Imagine two rooms made of wood no larger than twelve feet by twelve feet. In one room imagine an old black stove, a kitchen cabinet and a table and in the other a large double bed which took up two thirds of the room.

Perhaps you can't imagine, I wasn't the only one to feel the sharp pricking at the back of my eyes. Not because it was Elvis's pad but because it had been anyone's.

Today it looks quite pretty, the Womens' Guild of Tupelo have done it up, painted it and placed a shiny white wooden fence around it. But no matter how cute they make it look they couldn't hide the fact that it took me just thirty paces to walk around the "building".

We were met by the Mayor of Tupelo who made a speech about how proud the townsfolk are of Elvis and the way he has withstood the many temptations before him. We were also greeted by the Sherrif who allowed some of us to sit in his cop car and sit astride the huge motor bikes. The cameras never stopped clicking.

Tour of Tupelo

I had to go off again with Todd for another TV interview. The rest of the kids (the oldest kid with us was 58!) noshed to a specially arranged buffet, listened to a radio show recording called the "Elvis Presley Story" (none of us had the heart to tell them we'd heard it all on the BBC) and then were taken on a tour of Tupelo taking in the Church where Elvis first started yodelling, his school where the windows were pushed wide open displaying the fact that even today the building doesn't have air conditioning and finally to a cotton field where Elvis's Dad broke his back surviving. (Don't worry Vernon & Gladys somethin' gonna happen)!

Thursday and into our D.C.8. Destination Las Vegas the gambling capital of the world, Mafia, Howard Hughes, Desert and Elvis Presley live! We ate lunch flying over the Grand Canyon — man that valley is as big as Elvis!

We were supposed to stay in the flashy Circus Hotel. The manager screwed up and after a heated meeting with him admitted he had only been in hotel management two months and with human error had over-booked.

Well, you can't argue with human error especially when you've got two hundred Elvis fans trying to claw their way out of a coach in the hot Nevada sun.

We had been put into the largest Motel in the world right next door and taking things by British standards it was still A.1 accommodation and no one seemed to mind.

Todd Slaughter and I wasted no time and tramped down to the Hilton Hotel, the taxis were on strike and it was 110 degrees, the mile walk seemed ten miles but at last we were standing in the lobby of a building which housed Elvis Presley one eighth of a mile above our heads.

It was 5 pm by the time we got through on the house phone to the Colonel's office. It was regretted that the Colonel had gone to the airport we would have to make contact at 10 a.m. the following morning!

I looked at Todd, he looked at me and we harmonised to a self penned tune called "Runaround."

I hired a flash car, I don't get to Las Vegas that often neither do I drive Chevrolets very often! We were sitting in the Las Vegas Hilton's Press Office at 9.45 am. Some of our gang had been to both the shows the previous evening and had seen the Colonel after the first show selling hound dogs in the hotel showroom entrance.

"Who should we say is calling?" asked the dubious looking press officer.

"Todd Slaughter and Tony Prince," says Todd not mentioning his assistant Jan Bailey who had come along to help us smash a few doors down.

The press officer spoke to someone and then paled a little as she placed the telephone back in it's cradle.

"It's unheard of," she said looking at us wide-eyed, "someone's coming down for you. You're to go up to his suite!"

"Don't worry darlin' ", sez me feelin' a bit cockey, "it's only what we'd do for him if he came to Britain!"

A young guy took us up to the fourth floor. There were four armed guards, uniforms, badges, guns, the lot. They moved aside and I put my best Cagney expression on and walked past them.

Down a long long corridor like Alice in Wonderland but instead of Mad Hatters the only tea party here would be hosted by Elvis. The walls said Elvis, the ceiling said Elvis and hound dogs gazed at you throughout the journey until eventually voices snapped you out of it and you were walking into a sunlit office and being introduced to a guy wearing a golf cap who said he was the Colonel and who looked a lot slimmer than his photographs.

Todd was the star of the show, the thing about Todd is that he's no Elvis fanatic, he's a plain fan like myself who will not accept what appears to be bullshit. I can honestly say that had Todd not adopted this attitude in running the fan club we would not have been received so gracefully.

We were introduced to the managing director for every Hilton Hotel in the world, the managing director of RCA records and one or two other guys who could have emptied their wallets there and then and smothered me in bread.

Pleasantries done with I stepped forward.

Tom Diskin, the Colonel's right-hand man, sat at my right hand, he should have known me — I've licked enough air mail stamps to him.

"Interview!" bellowed the Colonel interrupting my conversation with Tom Diskin.

I stood my ground.

"If fifty million listeners in Europe doesn't mean anything to you, Colonel, then an interview for Radio Luxembourg is of no use to you!"

"I don't allow personal interviews Tony," said the Colonel, I looked over his shoulder at the golf course built onto the hotel roof two floors below us, he was boring me!

Sneak a tape

"But," he continued, "if you happen to sneak a tape recorder downstairs when you meet Elvis next Monday and I don't happen to have my glasses with me . . ." he turned to Tom Diskin (Christ if this continues I'm going to start calling him Tom!).

"Mr. Diskin, remind me not to take my glasses with me on Monday!" Here then was my first view of the side of Colonel Parker I'd never been told existed, unbelievably this was the only side I came across.

The World's 'plus celebre' manager turned out to be completely likeable, uncommonly generous and very humorous. I spent a good three hours in his company during the four days in Vegas and took as much pleasure out of meeting the Colonel as I did his star although both were extremely different and exciting people.

The fairground in the Colonel was apparent throughout Las Vegas, it was impossible to turn a corner anywhere off the seven-mile-long strip without staring Elvis in the face.

Gigantic Elvis/Hilton billboards towered everywhere, taxis (the one company not striking) carried the good word atop their roofs and

TONY PRINCE with ELVIS in the dressing-room suite at the Las Vegas Hilton, where the interview with Elvis took place. Picture by Todd Slaughter

were you to sit down on one of the towns many park-type wooden benches your back would rest against a picture of the King.

I wondered why the Colonel had never had an El. likeness carved out of one of the surrounding mountains and posed the question to one of his assistants.

"Jeezus!" he exclaimed, "Don't you dare mention it to him!" I had visions of the Colonel passing round hammers and chisels and packing his boys off to the hills, I couldn't resist it I had to ask.

The Colonel doesn't have to think, about anything . . .

"I thought about that when we first came to Vegas," he said chipping the end of his cigar. "Those mountains are too far away and you'll only need to be here a coupla days to realise just how far away those mountains are and how the heat mist would veil any detail!"

A break

I wondered why the Colonel didn't have the mountains brought nearer but decided to give the staff a break and anyway there were only three more days, seven more shows and Elvis's season at the Vegas Hilton was over.

The big question then and I took a deep breath for it . . . "England Colonel? Great Britain/Europe how about it?"

I wasn't prepared for the honesty the lack of evasion as we've become accustomed to over fifteen years of British press rumours. For the first time we weren't being given the runaround, from the horses mouth a long snorting naaaay and a reasonable explanation.

"You've seen the show here, can you supply me with a similar venue in Britain that offers the capacity, the sound, the facilities?

"When I show Elvis I want the people to see Elvis, I want them to hear Elvis and when they leave that show I wanna hear them sayin' 'That sure was Elvis'."

Suddenly I realised something else, it's not money anymore, sure they've still gotta make bread but even after I told the Colonel about the recent Wembley Rock Festival — the prices charged and the amount of punters who turned out for Bill Haley, Chuck Berry, Jerry Lee Lewis and Little Richard — even when I suggested that one, maybe two hundred thousand Britons would pay possibly twenty five dollars per ticket (it was fifteen dollars at the Hilton including drinks or a meal), even when he'd worked out the gross take in two seconds flat he stated that Elvis would not appear out-door again.

Sell out

I suggested that he had done so on his recent sell out tour of the States but the Colonel retorted that this was why he wouldn't be doing it again.

"Give me a venue and I'll give you Elvis," said the Colonel.

It was a deflating truth.

"O.K.," I said, "So Europe's on the shelf, you've hit America and now Vegas is at the end of its run, you're surely not sitting around until next year."

"See this list . . ." the Colonel flicked his right fore finger at an efficient assistant and before his finger had reached the cigar hanging from his mouth I was holding a piece of foolscap with a list of countries that stretched from the very top of the page to the bottom. I noticed Great Britain was in there and looked up at him blankly.

"Satellite," he said.

My eyes narrowed.

"Elvis is doing a show in Hawaii next St. Valentine's Day, it'll be seen by more viewers than any concert in history."

I asked him if he found it easier to promote Elvis today?

"Promotion depends on how much faith you have in your product, when you got faith it then depends on what you do with it."

"Yes," I said, "but if you are walking down Broadway with a lion and I with a cat the lion is going to receive more attention than my cat, you have a lion Colonel."

"True, but I could upstage that lion if I had the cat. The cat needs protection from the lion for example."

It was a coincidence that I'd used animals to get my point over for the Colonel immediately embarked on one of his experiences which underlines the way he works and how the cat, or in this case the dog could attract much publicity.

The Colonel once worked for the American equivalent to our R.S.P.C.A. One day a call came through that a small dog had fallen down a manhole and couldn't get out.

The Colonel and his helpers arrived at the scene where already a small group of onlookers had collected.

"Man, I could have been down that manhole and back up with the pooch in five seconds flat but instead I dillied around, called out the fire department and TV crews.

Within a half hour we had the traffic blocked and local radio was giving out the news and attracting even more spectators.

"When I finally sent a man down he had my instructions to take his time, rub a little dirt on the dog and squeeze its tail to give the impression he was really up against it. When the pooch finally showed up there were fifty flashlights poppin', he made front page news as well as TV and radio. Did us a lot of good, especially when I went round the audience for a collection!"

This type of success the Colonel would probably term as "a snow." Todd and I are now members of the Colonel's exclusive "Snowmen's League of America," any deserving member of this club will have to admit that he is proud and privileged to be in the League only because it cost him nothing to join. This is the attitude of a true snower. I now have a membership card signed by the First High Potentate Shower, Colonel Parker whose signature both enrols and expels you all at the same time.

Having received this honour I continued the questioning. "I suppose after all these years you and Elvis have a somewhat father/son relationship?"

"Not at all," said the Colonel, "Elvis's father is with him all the time. Our relationship is manager/artist. I take care of those park benches out there and Elvis handles everything on the music side."

"Everything?"

"Everything! He chose everyone of those musicians you see on stage, he personally hand picks 'em and I have no say whatsoever in that."

Shortly after this the Colonel presented Todd with the second largest "Hound Dog" in the world. The stuffed animal towered way above us, even the specially printed board leaning against him came up to my chest.

The board read: Thanks to the British fan club from Elvis and the Colonel — Todd Slaughter, President.

The world's largest stood downstairs on display in the foyer, all twenty feet of him, the one we received stood about twelve feet high and had been ordered specially.

Then the business side of the Colonel began to take over.

"Now two hundred is too many to meet Elvis but if you'd like to bring them up to my suite here on whatever day you choose we'll get together a special package of Elvis keepsakes which they can have at cost."

His super efficient secretary began to take notes as he listed the souvenirs he wished to include, an album, four posters, a small stuffed hound dog; a pen; badges; a new single, an Elvis hat and so on.

"That little lot runs fifteen dollars downstairs, tell 'em they can have 'em for seven dollar fifty!"

One of the Colonel's helpers stepped forward to remind him he had an appointment when we suggested we would like to come Monday afternoon.

"Cancel it," said the Colonel, "He's not come five thousand miles!" Monday arrived. It was to be the big day.

At noon the two hundred British fans arrived in the hotel lobby, I waited upstairs with the Colonel who put me in charge of the till. Just before the first lot of thirty came up the Colonel whispered in my ear that they could purchase one of the large 5 ft. high stuffed Hound Dogs for fifteen dollars, "they cost thirty five downstairs".

Two hours later everyone had met the Colonel and I had straightened the money out. I carried it through into his office and proudly told him there was nine hundred and eighty dollars!

The Colonel dipped into his pocket and produced a twenty dollar bill. "Now it's a grand," he said throwing the bill across to me, "Give 'em a party on Elvis and the Colonel!"

Even his secretary was caught off balance, the room went deadly

■ To 208 Times p.8

ELVIS, flanked by TONY PRINCE and TODD SLAUGHTER, with the special NME award presented to him by Prince

SLADE were in joyous mood in Luxembourg after they received their award as Act Of The Year. DAVE HILL has the champagne and DON POWELL, NODDY HOLDER and JIM LEA get ready to join in. BELOW: The third prize-winners, (Peter) YELLOWSTONE (left) and (Steve) VOICE, who sang "Days To Remember".

BELOW: WE won! A champagne-smile picture at the party after the British victory in Luxembourg. In back are NODDY, DON and JIM of Slade, with TONY PRINCE and KEN EVANS, and in the front row are (from left) DAVE CHRISTIAN, ALAN KEEN, JUNE BRYANT, JIMMY PARSONS and KID JENSEN.

BRITAIN—ONE

A GREAT NIGHT for Slade . . . and comparative newcomer groups Bay City Rollers, Steve n' Bonnie, Yellowstone and Voice. It was winners all the way in Luxembourg, where British record production scored a temendous triple triumph in the Grand Prix at the Nouveau theatre last week.

The result of the fourth Radio-Tele-Luxembourg Grand Prix International left hopeful German, French, Belgian and Dutch disc producers stunned as judges from their countries voted Britain's three entries first, second and third — an unheard of, never-before feat in this annual contest to find the best-produced records in Europe.

Top honours went to Ken Howard and Alan Blaikley for their production of their own song, "Manana", performed by the Bay City Rollers on Bell. The Spanish word is repeated over and over, while behind some majestic orchestral embellishments are heard, and midway the song seems to end, and then comes powerfully to life again. Reminiscent of Dave Dee, Dozy, Beaky, Mick and Tich maybe, but still acceptable.

□ □

Second went to Miki Dallon for his production of "Eyes Of Tomorrow", a strong composition by Manchester's gifted Steve Hamilton and performed by a large orchestra and vocals by Steve himself and his wife Bonnie, who has a remarkably clear soprano voice, on the Young Blood label. This disc won first place in the National section, as in the International section English judges could not vote for British discs, but in the National section they could.

Coming in third were Ellis Elias and Roberto Danova for producing "Days To Remember", composed by Yellowstone and Schwartz, and performed with haunting appeal by the new song duo, Yellowstone and Voice, on Regal Zonophone.

To complete the award winners, Slade broke into their current European tour to be honoured with a special golden-tower trophy for the Act Of The Year, picked by the English djs at Luxembourg. Slade electrified the audience with a barrage of crazy antics as they powered their way through two numbers, the top-hatted Noddy Holder and the silver-sheathed Dave Hill ogling the TV cameras on stage and becoming firm favourites with the elegantly attired international audience.

□ □

Particularly pleased members of the audience were the English judges who picked, last September and from a record entry of 57 discs, the three which scooped the pool. The successful pickers were Brian Mulligan, Ray Coleman and myself, with 208 boss in Britain,

Pictures by J

BONNIE and STEVE watch while MIKI DALLON receives his producers award from dj PAU BURNETT. Between them is Jury Chairman BERNARD CHEVRY, Midem boss. BELOW: from le ROBERTO DANOVA, JUNE BRYANT, PETER YELLOWSTONE, TONY PRINCE, ALAN KEEN, STEV VOICE, ELLIS ELIAS and ELIOT COHEN.

ND PRIX
ERNATIONAL
1972

IE, TWO, THREE

BAY CITY ROLLERS performing their winning production of "Manana". The lead singer coated his chest in gold and it looks like the record will bring him more of the yellow stuff. **BELOW:** The impressive song team **STEVE n' BONNIE,** whose "Eyes Of Tomorrow" came second in the Luxy contest.

SPECIAL REPORT BY ANDY GRAY

an Keen, and his programme
rector, Ken Evans.

The Luxembourg Grand Prix becoming more and more im-rtant with producers and ar-ts alike. Each record selected r the final gets many plays on adio Luxembourg and is per-rmed on a massive TV show, en in 12 countries via the Eu-vision link (but not in Britain r some unknown reason), and addition to introducing the zen records in the competi-on, Stars Of The Year awards ing another six top acts into

the programme. This year we saw, besides Slade, such delect-able girl singers as Vicky Lean-dros (TV award), and Israeli film star-singer Daliah Lavi (representing Germany); double acts Stone and Charon (France), and c & w orientated humorists Mouth and MacNeal (Holland), plus Luxembourg's own C. Jerome.

□ □

As happens each year, a big party went from London as guests of Radio Luxembourg, who entertained us royally from the moment of take-off in the specially chartered Luxair champagne flight to the Duchy until touching down two days later at Heathrow airport again.

Alan Keen, aided by Ken Evans, Godfrey Morrow (Sales Manager), Jimmy Parsons (Press Officer), Tony Churcher (Sales) and beautiful June Bryant (Alan's P.A.) proved perfect hosts throughout, and once we got to Luxembourg they were assisted immensely by John Barter, the station manager out there, and his djs — Tony Prince, Paul Burnett, Kid Jensen, Mark Wesley, Bob Stewart and Dave Christian.

The large party comprised, besides those already mentioned, Chas. Chandler (manager of Slade), Zac Lawrence and Mike Alexander (MDs), press people Judith Simons, Mike Ledgerwood, Alan Walsh, Kim Thorne, Fid Backhouse, David Porter and Ben Cree.

Record executives included Colin Burn (EMI), Wayne Bickerton (Polydor), Dick Rowe, Don Wardell (Decca), Johnny Wise (Pye), Geoffrey Everitt (MAM), Dave Most (RAK), Muff Winwood (Island), Don Percival (Phonogram), Dick Leahy, David Bridger (Bell), Gerald Black, Jan Olofsson (Young Blood), Eliot Cohen (Red Bus), Glyn Evans, Dave Margereson (CBS), and Lyndon Holloway (RCA).

Song celebrities Eddie Blackwell, Roger Greenaway, Tony Hiller and Bill Martin (and Johnny Mercer?) proved very entertaining, along with agent Barry Perkins, business consultant Barry Kirkham, and Bay City Rollers' manager Tam Paton. And let's not forget those important people, the roadies — Graham Swinnerton, Ian Newnham, Robert Wilson and John Jones.

□ □

Needless to say parties at the Holiday Inn (where we stayed, sunbathed and swam), at the Cravat, Commerce and Gourmet restaurants, and night clubs like Charleys or the Blow Up disco were eclipsed by the celebrations after the announcement that British records had taken one, two and three in the honours list. Champagne corks really popped that night.

y JOHN McKENZIE

j **PAUL**
rom left:
, **STEVE**

Another celebration picture, with the **BAY CITY ROLLERS, KEN HOWARD, ALAN BLAIKLEY** and **DICK LEAHY** with **ALAN KEEN** and 208 djs. Also seen are **DAVID BRIDGER** and **BARRY PERKINS.**

TRIUMPHS AND TRIBULATIONS OF JEFF COLLINS

THIS is a tale of dedication, of overcoming all the odds, the barriers, the disappointments and the frustrations. Jeff Collins was a dental technician. He had always sung and his family, particularly brother Larry, encouraged him in his ambition to become a professional singer.

Jeff thought his break had come when an Opportunity Knocks victory gave him a place in Britain's Knokke Festival team a couple of years back. It proved to be something of a disaster.

"I just wasn't ready," Jeff admits. "I had never worked in front of an audience let alone a jury before."

So Jeff came home to learn his trade the hard way. Larry persuaded his parents that Jeff had talent enough to warrant a try at the big time, enough to make Larry give up a fairly lucrative taxi business and devote his time, energy and money to managing his young brother.

What followed was heartbreaking. "When I read about big superstars lighting their cigars with five pound notes," says Jeff, "it makes me sick." We were chatting in a Fleet Street pub, Jeff making a glass of cider last for 40 minutes and Larry making a pig of himself on two orange juices.

"It's not that we don't like drink," Larry explained, "just that we got so used to having to go without one, we naturally asked for soft drinks. In the clubs we'd have to leave right after Jeff's act for fear that someone would ask to join him for a drink. We didn't have enough money to buy one back."

Jeff went out as support cabaret, getting paid as little as £5 a spot some nights.

"People just don't realise how difficult life is for an unknown," he says. "Larry and I are experts now at surviving on five shillings a day. Some days we had a cup of tea and a roll in the morning and that was it for the day.

"When we did have a few bob for food it was the lorry drivers' cafe for us."

But as if the financial hardship wasn't enough, they had to put up with terrible musicians, crooked club managers, drunken, loutish audiences and one stupid social secretary who thought he'd booked an opera singer and docked Jeff's money the second he went into "Jailhouse Rock".

"There was one night," Jeff recalls, "when the pianist was playing the same few bars over and over again whatever I was singing. I went across to him and asked him what was up. 'I'm sorry', he said, 'I don't read London music'. I looked at the sheet on the piano and he had the bloody thing upside down.

"In the end you begin to think of yourself as nothing more than a gap between the bingo sessions because that's how the clubs and the audiences see you. Imagine in the middle of a number the bingo caller comes on stage, just grabs the mike out of your hand and says to the audience: 'We paid twelve quid for this lad. D'you think he was worth it?'

"I've wanted to give up after nights like that but Larry has kept me going. He won't hear of admitting defeat and going back to being a taxi driver."

Larry Collins, it would seem, is a hustler of the old school. He sat hour after hour, day after day in the outer office of a MAM agent, making a quiet nuisance of himself until the agent finally got the message.

Too good

Jeff's recording career has been hindered by traumatic experiences. An EMI executive told him his voice was too good.

"He was very nice about it," Jeff tells wryly. "He said I had the looks and the boyish appeal of a Peter Noone but I could sing and that was a bit of a handicap. That knocked me for six, being told you didn't really have a chance because you were good at the thing you were trying to do."

Then there was the time a record company man scarpered with all the tapes of a very promising session. "That was heartraking too," Jeff says, "but by then I was getting used to it."

Then there was the time in Sunderland where he was paid off, told to vanish after his first spot and given only half his money. "If even the biggest star tells you he's never been paid off, he's either never played Sunderland or he's a liar.

"I don't know what it is about Sunderland but they eat entertainers for breakfast."

There is now light at the end of the tunnel. Jeff's new Polydor single "Only You" — the old Platters hit — is selling steadily. A Former 208 Powerplay, it could well take a nibble at the charts.

"Naturally we're hoping for a hit," says Jeff, "but it's already sold more than I thought it would so I've been given a big boost. I can't give Polydor enough praise either. Up there I'm treated like a star with a string of number one hits.

"They hold the door open for you, everybody's polite and full of encouragement. At last I feel there are other people on my side.

"And they don't take the price of my cups of tea off the royalties." And he spoke that last remark with the sure knowledge of one who has definitely paid his dues.

GORDON COXHILL

CASSIDY at least HE sees through all the phonies

Interview by PAUL BURNETT

PAUL BURNETT: David, how's life changed for you over the last two years, since this started to break out for you?

David: I don't think it's changed my personality, I don't think it's really affected me that way, like anything else it's a job, and you have to treat it as that. I think I'm able to adjust to whatever comes my way.

I've had to move a few times because things got a little bit out of control at the places where I was living, I have a really nice situation now, I can't go out too much but I can cope with things like that, I am really not a raver, I'm not out running over town and boogieing a lot.

Paul: It must get a bit frustrating for you though.

David: Sometimes.

□ □

Paul: What about in London for example. Here you are, you really can't go into town, else you'd be mobbed. Does this make you annoyed?

David: Not annoyed. I mean for everything that comes your way there is a price to pay. I can't allow it to get me down and depress me, because look at the positive side of it.

Paul: Any star in the world would give his eye teeth for that, and you have got Tower Bridge to gaze at. In Los Angeles, David, do you find that the girls do break in from time to time and write messages in lipstick on mirrors and things like that?

David: You know I've had some incredible experiences with them, they've found my car parked out on the street, just by pictures that have been taken I suppose.

I remember I had a haircut one day, and I came back and inside there was like a poster and on my windshield was written We Love You, We Love You and Here's Our Phone Number, and they wrote it on my windshield.

You know funny things like that happen, I think it's fun, it's all positive.

I have to say this without hyping anybody. I really do love being here, I love the people here, I mean the girls are just beautiful.

Paul: "Cherish" is one of my favourite songs of yours, how does it rate with you?

David: I love it, I loved it as a song when it was recorded in 1967 or so. It was my first solo hit in the States, my first gold record alone, it was the title of the album, and it was released on the back of "Could It Be Forever" here in England.

Paul: David, could you tell us about a typical average day in your life in Hollywood?

David: A typical day, it's usually regulated pretty well. I get up around 6.15 in the morning and I scrub myself up a bit, and I go to the studio. I have to be there by about 7.15-7.30, and we shoot from then on to about 1 p.m., have a little lunch and then shoot until about 6.30.

Then from there I go to dinner for about an hour or I go to the recording studio, and we record usually from three to six hours, it all depends.

□ □

Ususally I get out about 11.30-12. Then I go home and put my little head on the pillow and start again!

On the weekends I'm usually out on the road doing concerts and things, but I've been doing concerts a lot for the past year and a half, I think I'm going to go back and settle down and just do a few this coming winter.

Paul: What about eating and things like that? Do you find you eat before the shows or after the shows?

David: I don't like to fill myself up because it bogs me down, I like to keep myself, well, not hungry, because I can't sing on that either, I like to have just some tea with honey for my voice and maybe have some fruit or something.

Paul: So you are very aware of health?

David: Well I have to be, because it's so easy to run yourself right down. I try to get two or three meals in a day.

Paul: You have a big hit here now called "Breaking Up Is Hard To Do". How does that rate with you?

David: Well I love it, it was a Neil Sedaka song and it's a good track, and I was really pleased it was successful over here.

Paul: You now have another record out and it's been a favourite of mine for five or six years, ever since the Rascals did it. I mean "How Can I Be Sure".

David: It's one of my favourite songs. It came around the same time as "Cherish" did. The first time I ever heard it I was just glued to it, I mean it really drew me right in and it was favourite song way back then and I always thought I'd like to sing it.

I never thought of recording it really but when it came around of thinking of material to do I said to my producer in the States let's just cut it.

It came out very well and it was a big hit in the States and I guess it's doing pretty well here. It's a beautiful song.

□ □

Paul: I remember it too from a couple of years ago when Dusty Springfield made a record of it.

David: Dusty never got into the States with it. I had no idea that she'd cut it. The original record is almost a French kind of thing with the accordian, I love it.

Paul: I think that was the last record that Dusty had in the British Top 50, but it wasn't really a big hit. David there's one thing I'd like to ask you. You must have so many interviews, do you like being interviewed?

David: I don't really like interviews, I don't like people who are there just trying to catch you off guard. I like doing things where I can co-operate with people.

I don't like being grilled where there is a lot of people asking me questions at one time. The other day I was sitting on the boat and there were about 15 people, it was like a machine, one after the other. It gets a little rough sometimes.

Paul: Do you have first impressions of people David?

David: Sure, I try to take people on a horizontal, on that kind of level, hold out my hand and if you touch me nice your good and if you touch me cold that's not so good.

It's difficult. I think that everybody without knowing has little prejudices, you know, inside our heads.

□ □

If something rubs us up the wrong way we close up and say I'm going to watch myself with that person. I'm very aware of people who woo me because I'm who I am.

Paul: It must be really difficult to put this into the right perspective.

David: It's not difficult doing that because I can really tell. It's just kind of disturbing and it kind of makes you lose faith in people a little bit. There are a lot of good folks out there, but sometimes running into someone who is deceiving, it becomes really a drag.

□ □

Paul: When do you think we'll see you back in Britain again?

David: I'm going to do a concert tour here in the spring, early spring hopefully. I'll be finishing work in the States on the television show probably in December, and I'm looking forward to coming back. I'll take a little vacation and then do a big tour here and maybe in Europe and Australia and Japan.

JEFF COLLINS
'ONLY YOU'
polydor

ON THE ROAD WITH THE 208 DJs

This is the date list and venues where
PAUL BURNETT, TONY PRINCE
MARK WESLEY and DAVE CHRISTIAN
will be appearing until the end of the year. Listen out to 208 to see who's where and when.

Oct 24	208 Tamla Disco Show, Top Rank, Southampton
Nov 3	208 Disco Show, Clouds Ballroom, Edinburgh
Nov 10	208 Disco Show, Clouds Ballroom, Edinburgh
Nov 14	208 Tamla Disco Show, Top Rank, Croydon
Nov 17	208 Disco Show, Clouds Ballroom, Edinburgh
Nov 19	Woods Club, Colchester, Essex
Nov 21	208 Tamla Disco Show, Top Rank, Sheffield
Nov 26	208 Disco Show, Clouds Ballroom, Glasgow
Nov 28	208 Tamla Disco Show, Top Rank, Cardiff
Dec 3	208 Disco Show, Clouds Ballroom, Glasgow
Dec 5	208 Tamla Disco Show, Top Rank, Swansea
Dec 10	208 Disco Show, Clouds Ballroom, Glasgow
Dec 12	208 Tamla Disco Show, Top Rank, Hanley

NEWS ON 208

Live-Three Dog Night

A SPECIALLY recorded concert by Three Dog Night will be transmitted on Thursday, November 2, at 12.30 a.m. in Kid Jensen's programme.

The broadcast will last approximately 1½ hours. Special permission has been given by ABC Dunhill and the group's manager Bill Utley to present these tapes exclusively on 208.

The tapes, recorded in Mannheim, Frankfurt, and Copenhagen, will eventually be made into an album.

● At the time of going to press negotiations are underway with Santana for a 'live' concert. Further details will be announced in the musical press shortly.

MICHAEL JACKSON — tickets for the groups concerts in a 208 competition starting next week.

Jackson tickets

A CHANCE of a lifetime to win tickets for the forthcoming Jackson Five concerts.

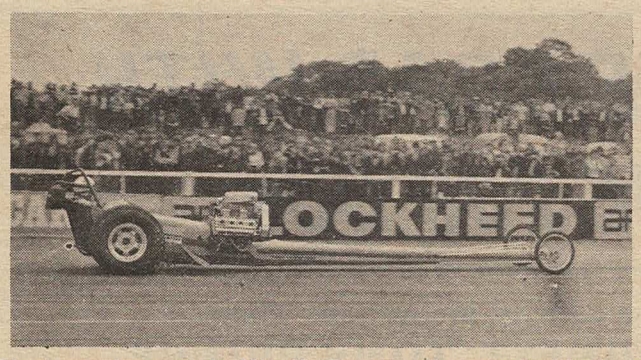
During the week commencing October 31 Radio Luxembourg will be holding a competition, and the lucky winners will each be given two tickets to the Jackson Five concert nearest their area. So listen hard, there are thirty tickets, and twenty Jackson Five albums to be won!

Dragster record

THE RADIO Luxembourg John Woolfe Dragster has smashed the ¼ mile world land speed record. The new record, set by driver Dennis Priddle, now stands at 6.7 seconds for the ¼ mile run with a terminal speed of 220 m.p.h.

To celebrate the occasion the Mettoy Toy Company have produced a beautiful model in their Corgi Toy range which will be on sale in most toy shops from the beginning of November.

Plans are also afoot to exhibit the actual world record breaking dragster at several of the Tamla Disco Shows.



The Luxembourg John Woolfe Dragster that now holds the ¼ mile land speed record.

208 Tamla Disco hit

AFTER COMPLETING six of the sixteen dates on the 208 Tamla Disco Show, the total audiences have now reached a figure of 8,233, taken against the average Tuesday night attendance of the venues of 4,370.

The six towns so far visited are Doncaster, Birmingham, Reading, Brighton, Bristol, and Liverpool. The tour continues through to March in 1973, and the dates are as follows: October 24, Top Rank Suite, Southampton; November 14, Top Rank Suite, Croydon; November 21, Sheffield, Top Rank Suite; November 28, Cardiff Top Rank Suite; December 5, Swansea Top Rank Suite; December 12, Hanley Top Rank Suite; January 9, Sunderland Top Rank Suite; January 23, Plymouth Top Rank Suite; February 6, Watford, Top Rank Suite; February 20, Preston Top Rank Suite.

Disco to Scotland

FOR THE first time Radio Luxembourg DJs will be making 'live' appearances in Scotland.

Bookings have been received for Edinburgh for Fridays the 3rd, 10th and 17th November, and in Glasgow for Sundays, 26th November and the 3rd and 10th of December. Also appearing will be one of Scotland's top group's Salvation, whose first single will shortly be released.

Rosko heads production company

FAMED AMERICAN Disc Jockey, Bill "Rosco" Mercer, who recently joined the Radio Luxembourg broadcasting team, has been appointed Production Director of a new division within the British Service of Radio Luxembourg.

The new division will produce jingles, commercials and also offer script writing facilities to Radio Luxembourg's existing and future advertising clients. The Service, headed by Rosco Mercer, will also make its facilities to Radio Luxembourg's existing and future advertising clients. The Service, headed by Rosko Mercer, will also make its facilities available to anybody else interested in commercial radio.

Bill "Rosco" Mercer has worked in a creative capacity for all the leading agencies in the U.S. for many years. He will continue to produce radio and TV commercials for various companies in America.

· "Rosko" as he is called, was voted 'Radio Man Of The Year' in 1970 by the American Broadcasting Industry. His programme on Radio Luxembourg can be heard each Saturday morning at 1 a.m.

208 TIMES

VOL. 3 No. 5

OCTOBER/NOVEMBER 1972

Issued as a special supplement with the New Musical Express and mailed direct to Radio Luxembourg's 208 Club Members

RADIO LUXEMBOURG (London) Ltd., 38 HERTFORD STREET, LONDON W1Y 8BA
Tel. 01-493 5961/9
Telex: 263912

Editor: JIMMY PARSONS

Assistant: TESSA SIDDONS

TONY PRINCE IN DEFENCE OF THE OSMONDS

I BELIEVE the circle has been completed. What began as an arc with Frank Sinatra and Johnnie Ray progressed and formed itself as follows (keeping to the main line of the variou other influences which were not picked up by the mass): Bill Haley; Elvis Presley; The Beatles, Stones; Dylan and Hendrix.

The circle of popular music took twenty years to become fused within itself. I do not believe there are any remaining major avenues of pop to explore and I hold faith in this statement because of the past four years in which an orgy of talent has been unable to produce a new approach to pop that would, for a time, become popular.

What we can easily forget, those of us lucky enough to have grown within the aforementioned circle, is that we progressed along slowly from Johnnie Ray to Hendrix; Zeppelin; Dead; Floyd (I could go a step further to a duo calling themselves "Suicide" but they're really out on a limb somewhere in New York).

If I had had Floyd's music thrown at me when I was diggin' Elvis I'd have thrown up — today I can dig some of it and battle to grasp fifty per cent of what Dead are into.

In a world that is striving for a peace formula it hurts me to see and read of so much misunderstanding amongst music lovers, there seems little give and take — from the mouths of people who have climbed on to the Hendrix (a.d.) plateau come words of hypprocisy, self regard and dissension!

I wonder if the bourgeois intellects who sneer at the mere mention of the word Osmond, who crease up when the name Cassidy is uttered, who place their fingers in their ears to block out "Children of the Revolution", ever realise that they too had once hummed along to a similar and simple form of pop music?

The fact is that once pop music becomes too complicated a new generation will jump up from behind and demand a cease fire which is what is happening now.

The screams are back, the old excitement, the fans. The "New Rock" are here and there's no room for "Old Rock" at an Osmond, Jackson 5 or Slade concert because "Old Rock" had its turn — and how!

I recently returned to Las Vegas to interview the Osmonds. They were playing Caesars Palace just a mile down the strip from the Hilton where one week earlier I had interviewed Elvis. It has been a long, long time since I was so entertained by one act, unfortunately though they will not be entertaining their British troops in the same manner.

The Osmonds have two acts, their concert show for "New Rock" and a general cabaret show for whoever. I saw the latter and was utterly impressed. The youngest brother Osmond is nine-year-old Jimmy, the oldest is twenty-two-year-old Alan and there are four brothers in between.

Their cabaret act includes every vaudeville trick you've ever read about (Yes! Including tap dancing, juggling and drum solos)!

The only thing I want to say is that I believe that the Osmonds will soon cause fan-mania in Britain only ever before seen at the births of Beatles and Presleys. And I won't puke once!

208 Winter Hours

With effect from Sunday, October 29, Radio Luxembourg's broadcasting hours will be: Weekdays 6.45 until 2.30 a.m. and on Sundays programmes will commence an hour earlier.

A deep respect for the Old Colonel

■ From 208 Times p.3

silent. I had the feeling I was witnessing something historic! "Make sure you give 'em a real swell party now Tony" he stood to his feed and bunged a further two hundred Elvis singles at me, "See you tonight at the show, I'll take you, Todd, Ian and their wives and maybe a coupla fans down to see Elvis just before the show so be ready!"

I've never been as ready for anything in my life, I couldn't even eat my steak. I'd asked the Colonel if I could introduce Elvis on stage and just before the meal he'd sat down next to me and told me it was on and for the first time in years the butterflies ran wild within me!

Tom Diskin the Colonel's right-hand collected me and took me backstage past the guns and security net. Two huge stage hands sandwiched me and took me centre stage where they lifted the heavy gold drapes for me to walk out before the two thousand diners who were just into their brandies as I took hold of the microphone.

Fantastically when I mentioned that I worked for Radio Luxembourg there was a very definite reaction and I saw the glitter of diamonds as hands applauded in warm acknowledgement.

The speech was basically a thank you for the beautiful reception the Americans had awarded us, no less the generosity of Elvis and the Colonel. Two hundred Britons were joined by eighteen hundred Americans as I asked for 'an E', 'an L'; 'V'; 'I' and 'S'.

"So now ladies and gentlemen to what we're all here for tonight, the only singer swinger on earth who has become a legend in his own time — this is the Elvis Presley Show."

Having already seen the show four nights previously I knew what was to happen. As I walked back through the curtain the forty-piece orchestra was assembled, the Sweet Inspiration stood in the wings, the lights out front were dimming. As good as their act is I would miss it this once, the Prince was about to meet the King.

Deep below the stage of the Hilton Hotel is another world. The decor is out of an Ian Fleming novel. We were taken into a small suite. At one end was a bar, Dean Martin could well have stocked it, against the far wall was the largest colour TV I have ever seen, facing this was a black and white monitor reflecting what was happening on the stage above us.

There was a lot of excitement although stifled and suppressed with the stupendity of the occasion. A large guy at the bar eyed my travel bag with the protruding microphone suspiciously, I saw him talk to one of the Colonel's assistants who whispered in his ear and pointed across to the Colonel.

If I did anything wrong it was that I took the Colonel's disguised permission for the interview too literally. By now though I respected the 'Old Colonel' in the extreme and, although he wasn't wearing his glasses as he'd promised, I still didn't wish to step out of line.

As a result, I had no way of checking my mike level and the microphone was always a good three feet away from Elvis. Here now is what was said during my meeting with the world's greatest musical influence —Elvis Presley. Suddenly he was there talking to two of his friends at the door. I stood anchored to the spot, one of the invited fans gave a small shriek, I almost harmonised with her!

The Colonel broke the spell. Elvis moved further into the room as the Colonel took Todd and I by the elbow and walked us across to him.

Elvis: "Thanks for comin' all this way, I sure appreciate it. I always wanted to git over there but never did get the chance. I will do one day though!"

He shook hands with each of us (ten in all) and greeted everyone with an almost whispered, "Pleased to meet you."

Todd Slaughter's wife, Vicky, wasn't having any messin', as Elvis took her hand she stretched up on tiptoe and planted a kiss on his cheek. He smiled broadly and did a double take as if she'd really shocked him.

I imagine the atmosphere in that room was similar to the MBE awards. Two things struck me (1) he's bloody handsome (2) he's shy!!

Suddenly everyone had met him and there was a free for all with the official camera man being called for and the unofficial cameramen, (our lot), clicking away furiously.

Todd and I stood next to him with the NME award for all his poll successes over the years. It had been specially made by the NME and the only one ever presented. El. accepted it and told us to pass on the message that he was really grateful.

The photos done with and I found myself standing shoulder to elbow with him, I suddenly remembered why I was there.

Prince: Your working very hard Elvis, has it been a strain at all, two shows a night and the special three a.m. one Saturday?

King: "It's not a strain, I enjoy it. I get a thrill everytime I go out there, it's always like the first time. Every show is important to me so I always try to make it like it's the first time."

Prince: "Have you any more movie plans?"

King: "No, not outside the one soon due out about the tour we just did of the States, it's a kinda follow up to That's the Way it is.

Prince: "How about your musical plans. Is there any chance we'll be hearing any albums of Elvis blues or rock?"

King: "We're recording in Memphis as soon as this show's over. S'funny you should ask that, we're looking for the songs and it's gonna be blues with some rock, it really is a coincidence you should ask that question!"

Prince: "Speaking personally that's the best news I've heard since they let you out of the Army. You only ever did one true-blooded country music album, considering that your roots were in country music I wonder do you still go for this type of music?"

King: "Depends, depends on the song, if I like it or not."

Prince: "No plans for another country album in the future then?"

King: "Not right at this moment, no."

Prince: "Receptions like this, meeting your public. How do you really feel about it?"

King: "It's great. S'my only chance to meet them I only wish I could meet more of them."

Prince: "I suppose you know there are another one hundred and eighty British Fan Club members out front. The Colonel was really kind to them all, even met each of them in his suite this afternoon."

Elvis: "I'm glad, say howdya like the way he's done that place out up there?"

Prince: "Well it's pretty obvious you're not walking into Tom Jones's dressing room!" (Elvis laughs, he's been signing autographs continually).

King: "Do you know Tom?"

Prince: "I knew him when he still had coal dust on his vest!"

Elvis: "He came down for the late show Sunday mornin'."

Prince: "Do you get a lot of stars dropping in on you?"

King: "Two thousand every show!"

Prince: "Uh?"

King: "The fans Tony, they're the only stars to me!"

On the TV monitor behind us the Sweet Inspiration were into their Aretha Franklin medley, it was obviously getting near splitting time. Elvis looked up from an autograph book, I believe I was the only one to notice it but it was a split second glance from Elvis to one of his sidekicks and bedlam broke loose as they herded everyone out of the room.

King: "I'm sure sorry I can't spend longer with you folk but I gotta change and go work for a livin'!"

Farewells; handshakes; tears and Elvis silk kerchiefs for everyone. Somehow amidst the confusion Elvis had disappeared. The Colonel came across to ask if I'd got what I wanted. I was just about to tell him that I hoped I had when Elvis reappeared. "Elvis," said the Colonel, "Just have a shot taken with Tony here." The cameraman was called for but had split. Luckily though Todd Slaughter had his flash camera out and ready. The photo you see on page 2 of this 208 Times is the end product. Prince: "Thanks Elvis. I hope your getting a splintering of the happiness your spreading."

King: "Thank you. Be sure and tell 'em I wanna go over there first chance!"

A hand shake. An ambition completed.